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## The Sacred Music of Antonio Lotti: Idiom and Influence of a Venetian Master

### Thesis

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## ABSTRACT

### **The Sacred Music of Antonio Lotti: Idiom and Influence of a Venetian Master**

Ben Byram-Wigfield

This thesis surveys the surviving manuscript sources of Antonio Lotti's works to produce a complete catalogue of his extant sacred music. It also collates the known biographical details of Lotti (including proof of his birth in Venice) and those of his wife, Santa Stella. It defines the extent to which Lotti's compositions can be dated and the extent to which institutions for which they were written can be identified. It documents idiomatic patterns in his compositions, in terms of structure, scoring, rhythmic, melodic and harmonic devices and the reuse of material. Having identified key components of Lotti's style, it argues that the attribution of some works to Lotti is spurious. The thesis goes on to investigate the shared musical heritage of Lotti's contemporaries, such as Vivaldi, Biffi and Caldara, and the ways in which their music differs. It also accounts for Lotti's influence on Handel, Bach, Vivaldi and his own students, such as Galuppi, Saratelli and Alberti. Particularly, it argues that Lotti's setting of *Dixit Dominus in A* was the model for Handel's setting of the same text; it also suggests some influence from Lotti's works on Bach, principally in his setting of the B minor mass.

Above all, this thesis aims to address the dearth of scholarship on this composer, and to provide evidence for his inclusion in the ranks of significant musical figures of his day.

**THE SACRED MUSIC OF  
ANTONIO LOTTI:  
IDIOM AND INFLUENCE  
OF A VENETIAN MASTER**

**BY**

**BEN BYRAM-WIGFIELD, B.Sc.**

**SUBMITTED FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY IN MUSIC**

**AT THE OPEN UNIVERSITY**

**ON 25th MAY, 2016**

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# 1. Introduction

Antonio Lotti was a musician who flourished at the apogee of the Italian Baroque in two of the leading cultural centres of Europe: Venice and Dresden. He was an almost exact contemporary of those other Venetian Antonios, Vivaldi and Caldara, as well as the Neapolitan Alessandro Scarlatti. His works came to the attention of Handel and J. S. Bach, as well as two Holy Roman Emperors and London's Academy of Ancient Musick. He was maestro di cappella at San Marco in Venice, following an illustrious line of predecessors, and many of his pupils were also significant musical figures. His music has been described by other composers, music historians and musicologists — contemporary and subsequent — in glowing terms. However, there remains a dearth of modern scholarship on Lotti's music, particularly his sacred music, and very few modern editions of his works exist. Most reference material on related subjects merely 'name-checks' Lotti, citing his name in lists of composers who were active or significant at the time. But few facts, examples of his significance, or descriptions of his music are available.

If Lotti was a significant figure of his era, then why has he been overlooked? If he is to be included amongst 'notable' composers from the period, what is the basis for this claim? The lack of any detailed treatment of Lotti's sacred music would seem to be a conspicuous lacuna in musicological research, and the main purpose of this thesis is to redress that state of affairs. The scarcity of modern editions and the absence of his works from performers' repertoires is also a stumbling block to musicologists, historians, musicians and audiences alike in their attempts to become familiar with his oeuvre.

How was Lotti thought of by his contemporaries and those who followed him? What evidence is there that Lotti was considered highly by his peers or those who followed after? During Lotti's lifetime, references to his music can be found within the pages of the *Pallade Veneta*, a published journal of the week's events in Venice. As part of its commentary on noteworthy occasions in Venetian society, it makes repeated complimentary references to Lotti. As early in his career as 1702, it describes him as 'famous for his many erudite

compositions'.<sup>1</sup> It makes many descriptions of his church music, such as in July 1717, when Lotti provided the music on the occasion of a daughter of the Gradenigo family joining a convent:

Wednesday, his Excellency Signor Giacomo Gradenigo, known as Pietro, celebrated with his peers the sacred wedding of one of his daughters, who in the Convent of Celestia gave herself as spouse to the Cross, enabling all to see, in a majestic display inside and outside the church, and in the choicest music of Sig. Antonio Lotti, the noble ideal of her great heart, which was admired by all the nobility therein.<sup>2</sup>

In an entry detailing the celebrations at San Zaccaria for Saint Catherine's day in November 1710, it reports:

[...] the church was made to echo with the most exquisite music, directed by Signor Lotti.<sup>3</sup>

Admittedly, there may be a distinction between 'music of Signor Lotti' and 'music directed by Signor Lotti', though it is unlikely that the author of the journal would have been so knowledgeable and precise, and Lotti is likely to have performed at least some of his own music when directing at a special occasion. (See 3.6.3.) Regardless of this, the *Pallade Veneta* describes the music under Lotti's command, not only on religious occasions, but also in performances of his oratorios and operas, with the highest praise. And although the journal is nearly always obsequiously hyperbolic in its descriptions, many more discriminating figures have echoed its praise of Lotti's music. The composer Gottfried Heinrich Stölzel (1690 - 1749) described the performance of a mass by Lotti in Prague, (sometime between 1715 and 1717) under the patronage of Baron Josef Ludwig Hartig (1685 - 1735), as:

I can say in all truth that a grand mass by Lotti, which His Excellency arranged to be performed in the Jesuit church in the Old Town by several monastic musicians along

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1: '30.IX. - 7.X. 1702: Il Signor Antonio Lotti, famoso per le sue tante erudite composizioni musicali...' Eleanor Selfridge-Field, *Pallade Veneta: Writings on Music in Venetian Society* (Venice: Fondazione Levi, 1985), p. 245.

2: '21-28 VII 1717: Mercordì l'Eccellenza del Sig. Giacomo Gradenigo quondam Piero, festeggiando da' suoi pari li sagri sponsali d'una sua figlia, che nel chiostro della Celestia si diede per sposa al Crocefisso, ha fatto vedere, in un maestosissimo apparato interno ed esterno di quel tempio e recinto e in scielissima musica del Signor Antonio Lotti l'idea nobilissima del suo gran cuore, che fu ammirata da tutta la nobiltà ivi concorsa.' Selfridge-Field, *Pallade Veneta*, p. 306.

3: '22-29 XI 1710: ... chiesa regono fecero eccheggiare li musici più esquisiti, diretti dal Signor Lotti.' Selfridge-Field, *Pallade Veneta*, p. 264.

with virtuosi in the service of various high-ranking people in Prague, was the greatest music that I heard in my whole life.<sup>4</sup>

Some thirty years after Lotti's death, Charles Burney (1726 - 1814) gave this report:

This morning the Doge went in procession to the church of S. Giovanni e Paolo. I was not only curious to see this procession, but to hear the music, which I expected would be very considerable, and by a great band; however, there was only a mass sung in four parts; without other instrument than the organ, but then it was so good of the kind, so well executed and accompanied, that I do not remember to have received more pleasure from such music. [...]

The voices were well chosen, and well assorted, no one stronger than the other; the composition was of Signor Lotti, and was truly grave and majestic, consisting of fugues and imitations in the style of our best old church services .... all was clear and distinct, no confusion or unnecessary notes; it was even capable of expression, particularly one of the movements, into which the performers entered so well, that it affected me even to tears. The organist here very judiciously suffered the voices to be heard in all their purity, insomuch that I frequently forgot that they were accompanied; upon the whole this seems to be the true style for the church: it calls to memory nothing vulgar, light or profane; it disposes the mind to philanthropy, and divests it of its gross and sensual passions. Indeed, my being moved was the mere effect of well-modulated and well-measured sounds, for I knew not the words, which were wholly lost by the distance; nor is this species of music at all favourable to poetry: in the answers that are made to the points, the several parts all sing different words, so that no great effects can be produced by them; but notwithstanding this defect, such music as this, in the service of the church, must ever be allowed to have its merit, however it may be exploded, or unfit for theatrical purposes.<sup>5</sup>

Eighteen years later, in 1789, Burney continued his admiration:

Antonio Lotti, the disciple of Legrenzi and master of Marcello, Galuppi and Pescetti, was first organist and then maestro di capella of St Mark's church at Venice and one of the greatest men of his profession. To all the science and learned regularity of the old school, he united grace and pathos. Hasse is said to have regarded his compositions as

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4: 'Wie ich denn mit Grunde der Wahrheit sagen kann, daß eine Lottische grosse messe, welche S. Excellenz in der Jesuiter-Kirche auf der Altstadt durch viele Kloster-Musikos so wohl, als auch durch die den verschiedlichen hohen Herrschafften zu Prage in Diensten stehende, und zu dem Ende versammelte Virtuosen aufführen liessen, die stärkste Musik gewesen, die ich Zeit Lebens gehört.' Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg: n.pub, 1740), pp. 102-103.

5: Charles Burney, *The Present State of Music in France and Italy* (London: Becket, 1771), pp. 144-146.

the most perfect of their kind. And I can venture to say from my own experience that his choral Music is at once solemn and touching. Between the year 1698 and 1717, he composed fifteen dramas for the Venetian theatre. I am much better acquainted with the church Music of this excellent master than with his operas. His cantatas however, of which I am in possession of several, furnish specimens of recitative that do honour to his feeling.<sup>6</sup>

Burney also pointed to Lotti as one of the leading exponents of ‘the graver style’, which presumably means sacred music:

Venice has likewise been one of the first cities in Europe that has cultivated the musical drama or opera: and in the graver style, it has been honoured with a Lotti and a Marcello.<sup>7</sup>

Padre Martini (1706 - 1784) selected a fugue from one of Lotti’s madrigals (‘Tanto è ver che nel verno’ from *Inganni dell’ Umanità*) for his *Esemplare, ossia Saggio fondamentale pratico di contrappunto* of 1775, describing it as ‘the interweaving of a counter-subject and a third subject: different, elegant, and handled and concluded with rare skill’.<sup>8</sup>

In 1776, Sir John Hawkins (1719 - 1789), while discussing one of Lotti’s madrigals, commented that:

Excepting the above work [La vita caduta], we know of no compositions of Lotti in print, but there are very many in manuscript, which shew him to have been a very fine composer of church-music.<sup>9</sup>

Ernst Ludwig Gerber’s *Historisch-Biographisches Lexicon der Tonkünstler* of 1790 includes the following remarks about Lotti, including a quote from Hasse:

He was as familiar with the secret arts of harmony as any other composer of his time: this can be deduced from the great respect in which he was held by his contemporaries. Hasse, who got to know him in Venice in 1727, chose him as his hero: “What expression, what variety, and what accuracy and truth in his ideas!” he called out once, upon hearing

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6: Charles Burney, *A General History of Music from the Earliest Ages to the Present*, 4 vols (London: [n.pub], 1789), iv, p. 534.

7: Burney, *Music in France and Italy*, p. 137.

8: ‘intreccio d’un controsoggetto e d’un terzo soggetto, tutti differenti, eleganti e con rara maestria maneggiati e conchiusi.’ Francesco Caffi, *La Storia della musica sacra nella già Cappella ducale di San Marco in Venezia dal 1318 al 1797*, (reissue with annotations and additional bibliography to 1984), ed. Elvidio Surian (Florence: Olschki, 1987), p. 268.

9: Sir John Hawkins, *A General History of the Science and Practice of Music*, reprinted 1875 (London: [n.pub], 1776), p. 775.

a work by Lotti.<sup>10</sup>

A manuscript of a collection of madrigals by Lotti is inscribed by Antonio Salieri (1750 - 1825) with the words ‘He that does not recognise the merit of the music written here; he should never speak of music, because he is ignorant of its merit.’<sup>11</sup>

In 1854, the Venetian music historian Francesco Caffi (1778 - 1874) described Lotti’s *Miserere in D minor* in his history of music at San Marco thus:

Wonderful things should be said about it for the virile harmonies that are always sustained, for the flavour and variety of the modulations that circulate, for the nobility of its ideas, for the exactness of its music syntax, for the energy of its style, and the way it always avoids confusion between the parts. Four famous masters, who succeeded Lotti – Saratelli, Galuppi, Bertoni and Furlanetto – had so much religious devotion to this distinguished psalm that none of them would ever write it again for the chapel, so that even under their direction, this one by Lotti was always performed.<sup>12</sup>

Around the same time, François Joseph Fétis (1784 - 1871) described the same work as:

a wonderful composition, of a touching expression, remarkable for the richness and novelty of harmony, also for the deep sense of sadness that prevails from one end to the other. This *Miserere* was considered during the eighteenth century as one of the chief works of the Italian school: the history of the art confirms this judgment.<sup>13</sup>

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10: ‘Da er als solcher mit den geheimen Künsten der Harmonie um so vertrauter war, als die übrigen Komponisten seiner Zeit: so läßt sich daraus die große Achtung herleiten, in der er bei seinen Zeitverwandten stand. Selbst Hasse, der ihn 1727 zu Venedig kennen lernte, hatte ihn zu seinem Helden erkoren. “Welcher Ausdruck, welche Mannigfaltigkeit in demselben und welche Richtigkeit und Wahrheit in seinen Ideen!” rief er einstmals, bei Anhörung eines Lottischen Werks aus.’ Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler* (Leipzig: Breitkopf, 1790), i, p. 823.

11: ‘Chi non conosce il merito ; della qui scritta musica ; Non parli mai di musica ; Perché ne ignora il merito. ; Salieri ; Dresda 5 Agosto 1817.’ Munich, Bayerische Staatsbibliothek (D-Mbs): BSB Mus.ms. 4293.

12: ‘...ma devonsi dirne meraviglie per le maschie armonie che vi sono sempre sostenute, pel sapore e la varietà delle modulazioni che vi sono circolate, per la nobiltà delle idee, per l’esattezza della musicale sintassi, per l’energia dello stile, e la sempre ben evitata confusione delle parti. Quattro celebri maestri, i quali succedettero a Lotti, cioè Saratelli, Galuppi, Bertoni e Furlanetto, ebber tanta per quest’ insigne salmo religiosa osservanza, che nessun d’essi volle mai scriverlo di nuovo per la cappella: sicché anche sotto la loro direzione questo di Lotti vi fu sempre eseguito.’ Caffi, *Storia*, p. 265.

13: ‘admirable composition, d’une expression touchante et remarquable par la richesse et la nouveauté de l’harmonie autant que par le profond sentiment de tristesse qui y règne d’un bout à l’autre. Ce *Miserere* si été considéré pendant le dix-huitième siècle comme un des chefs-d’œuvre de l’école italienne : l’histoire de l’art confirme ce jugement.’ François Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 5 vols, 2nd edition (Paris: Firmin-Didot, 1860), v, p. 354.

Fétis also commended Lotti's music more generally in these glowing terms:

His style is simple and clear and no one in modern times has possessed, better than he, the art of having the voice sing in a natural manner. In his operas, there is not enough dramatic vivacity, but in his madrigals and church music, he is at least the equal of A. Scarlatti, and his superiority over all other masters of his time is incontestable. To get to know this great artist, one would have had to dip into the archives of San Marco, where once stood a huge amount of his works: the little we know today nevertheless ensures him a high rank among the composers of his school.<sup>14</sup>

There were some back-handed compliments and criticisms, of course. Benedetto Marcello (1686 - 1739) wrote a hyperbolic critique of Lotti's published collection of madrigals, which included damning indictments of Lotti's craft.

I have never seen such a tedious arrangement of the words ... I have never seen such an abuse of false notes without resolution ... It seems to me that such writing is the work of a student rather than that of an expert composer.<sup>15</sup>

In the document, Marcello is also scathing towards Antonio Biffi (1666 - 1733), for defending Lotti's works. However, there is much to mitigate or even dismiss the charges made against Lotti's compositional skill. The use of such language as 'I would expect this from a student rather than an expert composer' suggests that Marcello is fighting against the prevailing opinion. Most of his criticisms stem from Lotti's divergence from established rules, which have since given way to newer ideas. The end of the manuscript states that Marcello was dissuaded from publishing his criticisms by a 'caring intercession'.<sup>16</sup>

Lotti's music was more favourably compared to Marcello's own writing by others. The Venetian priest and musician Padre Anselmo Marsand (1769 - 1841) is quoted by Caffi:

...the music of our own famous master Lotti, unique in my opinion, which in this genre

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14: 'Son style est simple et clair, et nul n'a possédé mieux que lui, dans les temps modernes, l'art de faire chanter les voix d'une manière naturelle. Dans ses opéras, on ne trouve pas assez de vivacité dramatique; mais dans les madrigaux et dans la musique d'église, il est au moins l'égal d'Alexandre Scarlatti, et sa supériorité sur tous les autres maîtres de son temps est incontestable. Pour bien connaître ce grand artiste, il aurait fallu pouvoir puiser dans les archives de Saint-Marc, où se trouvait autrefois une immense quantité de ses ouvrages: le peu qu'on en connaît aujourd'hui lui assure cependant un rang élevé parmi les compositeurs de son école.' Fétis, *Biographie*, p. 353.

15: 'non hò mai più veduta una disposizione delle parole così tediosa ... non ho veduto un simil abuso di note false senza esser risolte ... mi pare, che cose tali siano piuttosto da Scolaro, che da Maestro.' Bologna, Civico Museo Bibliografico Musicale (I-Bc): MS H. 46: *Lettera famigliare d' un accademico filarmonico*, 1716. pp. 24-28.

16: 'ad istanza di premurosa Intercessione' *Lettera*, p. 60.



is superior to the famous Marcello.<sup>17</sup>

Within Lotti's own lifetime, Johann David Heinichen (1683 - 1729) offered this comment in his treatise on ground bass of 1728, which seems to fit Lotti rather well:

I have seen examples abroad: after formerly renowned theatrical composers, in their old age, had lost all their creative fire and invention, they became for the first time good church composers, working contrary to former habit as good contrapuntists.<sup>18</sup>

Lotti did indeed turn his back on the theatre and write solely for the church after his return to Venice from Dresden in 1719, where Heinichen was Kapellmeister, taking charge of the opera company after Lotti's departure. The first edition of Heinichen's treatise, published in 1711, contains a cantata by Lotti, *Della mia bella Clori*, as an example of a realised bass part. The second edition of 1728 contains two other examples of Lotti's music, including his *Salve regina a 4*.

Marcello aside, it is clear that during his lifetime and for at least one hundred years afterwards, Lotti's sacred music was held in a high regard by a great many musicians and musicologists. Beethoven, Mendelssohn and Brahms all had 'the greatest veneration for Lotti', according to Giovanni Acciai.<sup>19</sup> Yet despite this, only a small handful of Lotti's works have been widely copied and preserved; the vast majority are held in only a few locations, and many now exist in only one source. For much of the 20th century, Lotti's fame rested almost entirely on his *Crucifixus a 8*, which is in fact a section from a complete *Credo in F*. (The only other well-known work is a heavily bastardised aria, 'Pur dicesti, o boca bella',<sup>20</sup> in the famous 1885 collection *Arie Antiche* by Alessandro Parisotti).

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17: '... colle musiche del nostro, e unico secondo il mio parer, celebre maestro Lotti, che in tal genere, a mio avviso, è superiore anche al celebre Marcello.' Caffi, *Storia*, p. 268.

18: 'Ich habe auswärtig verschiedene notable Exempel observiret, daß wenn nehmlich, ehemals renomirt gewesene Theatralische Componisten in ihren Alter alles Feuer, und Invention verlohren hatten, so fingen sie als denn erst an gute Kirchen-Compositores zu werden, und wieder ihre ehemalige Gewohnheit brav in Contrapunten zu arbeiten.' Johann David Heinichen, *Der General-Bass in der Composition* (Dresden, 1728), pp. 25-26. Translation from: George Buelow, *Thorough-Bass Accompaniment According to Johann David Heinichen*, rev. edition (London: University of Nebraska, 1996), p. 326.

19: 'Beethoven, Mendelssohn, Brahms ... che ebbe per Lotti una venerazione grandissima', *Antonio Lotti: Motetti pari e dispari*, ed. Giovanni Acciai, 2 vols (Milan: Suvini Zerboni, 1988), i, p. ix.

20: Alessandro Parisotti, *Arie Antiche*, 3 vols (Milan: Ricordi, 1885) i, pp. 43-48. The aria is from Act II, Scene 4 of *L'infideltà punita*, co-written by Lotti and C.F. Pollaro in 1712. A similar theme is used in the final chorus of *Tito Manlio*, written by Pollaro in 1696, which might suggest authorship by Pollaro instead of Lotti. The use of triplets is also uncharacteristic of Lotti's arias.

It is easy to explain why works (or a composer's entire oeuvre) might fall out of use after his death. Firstly, fashions change and 'the New' is always desired more than 'the Old'. Secondly, maestri di cappelle were not principally employed, as today, only to direct and conduct the music. A major part of their job was composing new music, and so their predecessor's works would be shelved in favour of their own. Almost all composers have, to some extent, needed to be 'rediscovered' after languishing in obscurity for decades or centuries. Some works do endure, of course, becoming traditions, such as Gregorio Allegri's *Miserere mei* in the Sistine Chapel. Indeed, as Caffi states (above), Lotti's own setting of that psalm became something of a tradition at San Marco. A few of Lotti's works did travel widely. A mass for three voices, two of his four-part missa brevis settings, his *Miserere mei* settings in D minor and G minor, and their accompanying *Benedictus Dominus Deus* settings are among his works most frequently found in early copies in libraries. But we cannot know what manuscripts have been lost or which lie as yet undiscovered. (An account of the surviving works and extant manuscript sources is in chapter 4.)

It is perhaps curious that despite 19 highly successful operas in Venice, and three more in Dresden written for an opera company that included some of the leading singers of the age, it is his sacred music that has attracted the most comment from his contemporaries and music historians in the years after his death. Pertinently, the Vivaldi scholar Michael Talbot has suggested that a complete appraisal of Lotti's sacred music is long overdue:

If and when we have a chance to study the sacred vocal works of Vivaldi's Venetian and Italian contemporaries in sufficient quantity to form a reliable impression of their work, it will be easier to assess Vivaldi's standing within this generation. ... even a master of the stature of Lotti awaits a modern scholarly monograph. [...]

The difficulty, however, is to find (especially in a modern edition) works by other composers that are similar enough to bear comparison and strong enough to be worthy companions. Of Vivaldi's Venetian contemporaries, only Lotti, in the modern perception, really qualifies on these counts.<sup>21</sup>

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21: Michael Talbot, *The Sacred Music of Antonio Vivaldi* (Florence: Olschki, 1995), pp. 494, 505.

## 1.1. Review of Literature

Modern, authoritative, scholarly or performing editions of Lotti's sacred music are few and far between. His setting of the *Crucifixus a 8* is published by a number of houses,<sup>22</sup> and is also found online in several amateur free editions. Some of Lotti's three- and four-part motets and masses are found in early 20th-century publications, such as those edited by H. Bäuerle and published by Breitkopf. Annie Bank B.V. edited and published a small number of editions in the mid-20th century, including Lotti's two other *Crucifixus* settings, some four-part mass settings and a couple of motets. But most of these publications are based on material from secondary or tertiary sources: copies of copies of copies, rather than on primary material. Consequently, word underlay, accidentals and even notes vary considerably from the more authoritative sources.

One major printed collection of Lotti's music is volume 60 of the *Denkmäler Deutscher Tonkunst* (DDT). This is a compilation of nine Lotti masses for three and four voices, edited by Herman Müller and published in 1930.<sup>23</sup> Lotti's inclusion in the DDT stems from the erroneous assumption that he was born in Hanover.<sup>24</sup> The masses are transcribed, without organ part, from sources in Berlin and Munich, despite the existence of earlier, more proximate, Venetian sources, many of which do contain a *bassus generalis* organ. The transcriptions contain several notational errors, such as wrong notes, which might have been avoided by consulting the Venetian manuscripts. The music is displayed in the original clefs (C clefs for soprano, alto and tenor, F clef for bass), but while Lotti's music is normally written in  $\frac{4}{2}$  this edition uses  $\frac{2}{2}$  with the same note values, (i.e. the barlines are twice as frequent as usually found in the Venetian sources).

The most recent scholarly publication is *Motetti a voci pari e dispari*: a two-volume set of motets edited by Giovanni Acciai in 1988.<sup>25</sup> These volumes contain 33 short motets for SATB and combinations of men's voices. The source material originates from the Biblioteca

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22: See for example Antonio Lotti, *Crucifixus*, ed. John Rutter (Oxford: OUP, 1997).

23: *Antonio Lotti: Messen*, ed. Herman Müller, Denkmäler Deutscher Tonkunst 60, rev. Hans J Moser (Wiesbaden: Breitkopf & Härtel, 1959).

24: See chapter 2 for a discussion of Lotti's birthplace.

25: *Antonio Lotti: Motetti pari e dispari*, ed. Giovanni Acciai, 2 vols (Milan: Suvini Zerboni, 1988).

Nazionale Marciana in Venice, the Biblioteca del Conservatorio G. Verdi in Milan, the Conservatorio di San Pietro Majella in Naples and elsewhere. Many of the shorter hymns, introits and responsories are copied from unique source material, and a couple of the works are from autograph sources. The collection represents a good proportion of the 56 motets, hymns, psalms and canticles that Lotti wrote in the ‘stile ecclesiastico’ — for voices with or without organ accompaniment. The music is displayed in a clear, scholarly manner, with editorial contributions clearly marked.

Of Lotti’s concertato sacred music, written for large vocal ensembles and soli with strings, woodwind and trumpet, almost nothing has been published. 18 psalms, 30 mass movements (11 Kyries, 14 Glorias, 5 Credos), one *Magnificat* and a large-scale *Requiem* mass represent a far larger body of work (in terms of length) of greater musical complexity than the unaccompanied settings, and it is this lacuna that most needs to be addressed. A Ricordi edition from the 1960s of the concertato *Requiem* is long out-of-print, though Universal Edition still hires out scores and parts for the same work. Carus Verlag published in 1991 (and continues to publish) an edition of the *Missa Sapientiae*, edited by Wolfgang Horn. A few recordings of these large-scale works in the past decade, notably by the Balthasar Neumann Ensemble, conducted by Thomas Henglebrock, have helped to re-establish Lotti to some degree in the minds of performers and audiences.<sup>26</sup>

### 1.1.1. Dissertations

Lotti’s sacred music has also been neglected in scholarly writing. The only published doctoral dissertation to have Lotti’s sacred music as its principal subject is David Madock’s study of ‘stile antico’ masses and motets.<sup>27</sup> This examines eight masses and four other works for two, three and four voices, taken from three bundles of manuscripts in the Biblioteca Nazionale Marciana.<sup>28</sup> Madock readily admits:

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26: Antonio Lotti, *Requiem, Miserere, Credo*, Thomas Henglebrock, Balthasar-Neumann-Chor und -Ensemble (Deutsche Harmonia Mundi, 05472 77507 2).

27: David Carter Madock, ‘A study of the stile antico in the masses and motets of Antonio Lotti as contained in the Codice Marciano Italiano IV, Venice.’ (unpublished doctoral dissertation, The Catholic University of America, 1996).

28: Catalogued at the time as Cod. It. IV 1737, 1738 & 1739, they are now designated simply as 11344, 11309 and 11310 respectively, and not prefixed by the letters ‘MS’. They are occasionally, but rarely, given the prefix ‘Canal’.

This dissertation, while only exploring a narrow perspective of this fine, yet sadly neglected, composer falls short of fully explaining Lotti's multi-faceted compositional growth. The musical transcriptions are a first step and are meant only as a catalyst for further investigations.<sup>29</sup>

The music represents a small sample of Lotti's 'stile antico' works, and the dissertation does not deal with any of Lotti's large-scale, concertato sacred works for choir and instruments. The main focus of the thesis is how Lotti's music follows the known precepts of the stile antico, making comparison to the music of Palestrina and other predecessors. Madock makes a number of assumptions — that textual indications in the 19th-century sources are unequivocally made by Lotti, and that an arrangement for three voices of Lotti's *Miserere mei in D minor* was made by Lotti himself, whereas it is in fact a much later adaptation (as are other arrangements for men's voices of Lotti's works in the bundles he examines) by Lorenzo Canal (d. 1889). Although he discusses at length the use of plainsong in Lotti's masses, he misses the cantus firmus in the Kyrie of his main example (*Messa simile in Re minore*, p. 171). As a result of its focus on Lotti's similarities to Palestrina and the stile antico, there is no discussion of Lotti's use of more modern harmonic techniques, such as modulation and chromaticism, that can be found within these supposedly antico works.

Two of Lotti's settings of the *Crucifixus* are included within Jasmin Cameron's study of that liturgical text,<sup>30</sup> among settings by other composers such as Bertoni, Caldara, Zelenka, Bach, Vivaldi, Mozart and Haydn. Much of the dissertation discusses the significance and meaning of the text and its place in the liturgy, before going on to examine the music of each composer's settings. It concentrates on the significance of particular musical idioms in terms of semiology, the meaning of the text and its function in the liturgy, and it presents Lotti's music in the context of those who came before and after him.

The only other dissertation to include Lotti's sacred music as a component is Alfred

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29: Madock *Stile antico*, p. 200.

30: Jasmin Melissa Cameron, 'The Crucifixion in Music: An Analytical Study of Settings of the Crucifixus between 1680 and 1800' (unpublished doctoral dissertation, University of Liverpool, 2001).

Sentieri's 1978 thesis for Ohio State University.<sup>31</sup> The main aim of that research was to test a computer-based method of analysing features of comparative musical style, and it used Venetian composers merely as its test data, analysing the works of Gabrieli, Croce, Monteverdi, Cavalli, Lotti and Vivaldi. Only three short motets by Lotti are used in the analysis: *Gaude Maria* (SATB), *Crucifixus a 6* (SSATTBB) and *Vere languores nostros* (TTB). The analysis is mainly focused on rhythm and melody, with no assessment of harmony.

### 1.1.2. General Literature

George Buelow's thorough survey, *A History of Baroque Music*,<sup>32</sup> mentions Lotti almost exclusively in lists of composers of the period:

The following Italians would seem to be the last to continue to compose operas in varying degrees of Baroque styles: Pietro Torri, Carlo Francesco Pollaro, Agostino Stefani, Giacomo Antonio Perti, Alillio Ariosti, Antonio Lotti, ...

The floodgates of cantata composition were opened by Italian composers, most spectacularly by Alessandro Scarlatti's seven-hundred-plus cantatas, but also including other composers such as Giovanni Bononcini, known widely throughout Europe, who composed more than two hundred cantatas; Antonio Lotti, more than seventy cantatas; ...

Among composers of major reputation who wrote for these churches often large numbers of oratorios were Carlo Pallavicino, Antonio Lotti, Francesco Gasparini, ...

Such lists are typical of the only references to Lotti in general literature on the subjects of Venice, Italian music as a whole, the Baroque style, the 18th century or other germane topics. The *New Grove* article on Venice mentions Lotti similarly only in lists of opera composers and maestri of San Marco.<sup>33</sup> In this way, histories state the fact of Lotti's existence (or 'significance'), but provide little justification for his inclusion in the lists that they provide.

The *Cambridge History of Eighteenth-Century Music* is a rare example of a general history that provides some substance concerning Lotti, even going so far as to

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31: Alfred Richard Sentieri, 'A Method for the Specification of Style Change in Music: a Computer-Aided Study of Selected Venetian Sacred Compositions from the Time of Gabrieli to the Time of Vivaldi', doctoral dissertation, Ohio State University, 1978.

32: George J Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004), pp. 463-465.

33: Giulio Ongaro, et al. 'Venice', *Grove Music Online*. Oxford University Press.  
<<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/41311>>. [Accessed 10 May 2016.]

describe his music. Paul Laird's chapter, entitled 'Catholic church music in Italy, and the Spanish and Portuguese empires', contains a summary of musical activity in 18th-century Italy, and it is divided into sections on Bologna, Naples, Milan, Rome and Venice. The section on Venice makes reference to Lotti as the teacher of Baldassare Galuppi and also offers a brief description of Lotti's large-scale Requiem. From 88 lines of text devoted to Venice, Galuppi gets 32 lines, Vivaldi 20 lines, Lotti 8 lines.

Lotti's Requiem, representing the first generation of eighteenth-century Venetian composers, carries the expected mixture of styles. Written for SATB chorus and an orchestra of strings and winds and organ, the work includes stile antico (such as in the opening movement and Inter oves, both with instruments doubling voices), concerted textures with active orchestra accompaniment in the *Christe eleison* and elsewhere, operatic solos such as the *Mors stupebit* for soprano and strings, and evocative trios as in the *Iuste iudex* for SAB soli, oboe and strings.<sup>34</sup>

### 1.1.3. Articles & Papers

Scholarly articles and papers tend to afford Lotti the same brief notice as general histories, merely including Lotti's name in lists of 'notable' composers of the period and locale, mentioning him in footnotes or making brief passing reference. For instance, a simple search for the term 'Lotti' in the RILM database will produce a list of articles where he is mentioned only incidentally. Claudia Valder-Knechtges alludes to him once in a paper on Giuseppe Saratelli,<sup>35</sup> stating the well-documented fact that he was Saratelli's teacher. Gerhard Poppe's excellent work on church music in Dresden<sup>36</sup> mentions Lotti's arrival there merely to mark the endpoint of its discussion. Magda Marx-Weber, in her article on Venetian and Neapolitan settings of Psalm 50, adds a footnote that a Dresden manuscript once thought to be by Lotti has since been determined to be by Leonardo Leo.<sup>37</sup>

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34: Paul R Laird, 'Catholic church music in Italy, and the Spanish and Portuguese empires', in *The Cambridge history of eighteenth-century music*, ed. Simon P. Keefe (Cambridge: CUP, 2009), p. 35.

35: Claudia Valder-Knechtges, 'Giuseppe Saratelli: ein venezianischer Musiker des 18. Jahrhunderts', *Die Musikforschung*, 37 (1984), 111–14.

36: Gerhard Poppe, 'Kontinuität der Institution oder Kontinuität des Repertoires? Einige Bemerkungen zur Kirchenmusik am Dresdner Hof zwischen 1697 und 1717', *Collected Work: Miscellaneorum de Musica Conventus: Karl Heller Zum 65. Geburtstag Am 10. Dezember 2000* (Rostock, Germany: Universität Rostock), pp. 49–81.

37: Magda Marx-Weber, 'Neapolitanische und Venezianische Miserere-Vertonungen des 18. und frühen 19. Jahrhunderts', *Archiv für Musikwissenschaft*, 43 (1986), 17–45.



Some scholarship has focused directly on Lotti's sacred work, albeit in only a handful of pages. Anne-Marie Forbes' 2004 symposium paper<sup>38</sup> on Lotti's *Gloria in D* (No. 1) made an interesting comparison to Vivaldi's setting in the same key [RV 589], pointing out similarities of scoring and tonality between the same sections of each work. However, she does claim that a performance of the work in Hobart in 2002 from an edition she produced, based a manuscript in the Bodleian Library<sup>39</sup>, was 'almost certainly the first time for over two centuries that [the work] had been heard in its entirety', a claim invalidated by two recordings of the work before this date, including one by Harvard University Choir and Orchestra in 1996 after their own 'discovery' of a manuscript of the same *Gloria in D*, together with a *Kyrie in E minor*, in their Loeb library.<sup>40</sup> Despite this, her comparison of the two composers' settings represents an excellent piece of scholarship in an otherwise desolate field. Forbes also wrote a paper on spiritual transcendence and Lotti's music.<sup>41</sup>

In a short paper for a 1994 conference in Venice on music at San Marco,<sup>42</sup> Geoffrey Jourdain compared Lotti's two settings of the Requiem mass, highlighting sections in both works where there are similarities in the treatment of the text. These similarities will be discussed in detail in section 6.9.

The article on Antonio Lotti by Sven Hansell and Olga Termini in *The New Grove Dictionary of Music and Musicians* gives a fairly scanty account of Lotti's life and works.<sup>43</sup> Many readily available biographical facts, such as those from the archives of the Procuratoria di

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38: Anne-Marie H. Forbes, 'A Venetian festal Gloria: Antonio Lotti's Gloria in D major', in *Music research: New directions for a new century*, ed. Michael Ewans, Rosalind Halton & John A. Phillips (Cambridge: Cambridge Scholars Press, 2004), pp. 253–263.

39: GB-Ob: Ms. 16675 (MS. Mus. b. 8).

40: *Music of Antonio Lotti*, Murray Forbes Somerville, The Harvard University Choir and Baroque Chamber Orchestra (Centaur, CRC 2376).  
Antonio Lotti, *Kyrie, Gloria, Messa del sesto tuono*, Ferenc Rózsa, Lotti Chamber Choir, Camerata Pro Musica (Hungaroton Classic, HCD 32042).

41: Anne-Marie H. Forbes, 'Spiritual Transcendence and the Stile Antico of Antonio Lotti', in *Re-Visions: Proceedings of the New Zealand Musicological Society and the Musicological Society of Australia Joint Conference Hosted by the University of Otago, Dunedin, New Zealand between 2nd and 4th December 2010* (Dunedin: NZMIC, 2013) pp. 238–245.

42: Geoffroy Jourdain, 'Écriture a cappella et écriture concertante dans la musique sacrée d'Antonio Lotti: Étude comparative de deux Messes de requiem', in *La cappella musicale di San Marco nell'età moderna* (Venice: Fondazioni Levi, 1998), pp. 495–504.

43: Sven Hansell and Olga Termini. 'Lotti, Antonio', *Grove Music Online*. Oxford University Press. <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/17023>> [Accessed 10 April 2016]. (*Subsequent references to this web article will use a short form.*)



San Marco, are absent. The list of works is vague, incomplete and erroneous. There are a number of factual errors, such as the assertion that Lotti was born in Hanover, and that ‘Angelo Lotti had been appointed to assist him at the organ at his own cost on 2 March 1732’, when it was Giuseppe Saratelli; also the inclusion of Michelangelo Gasparini as a pupil. Gasparini was only three years younger than Lotti, and he himself claimed to have met Lotti when they were both pupils of Legrenzi.<sup>44</sup> The article mentions two of Lotti’s sacred works as being significant —*Miserere mei in D minor* and ‘a mass with vespers’— but does little more than mention them. It also makes the statement that ‘most of Lotti’s sacred music lacks orchestral accompaniment’. Perhaps by sheer number of titles, the concertato works are outnumbered somewhat; but these accompanied works are many times the duration of the shorter ecclesiastico settings and represent the major part of Lotti’s oeuvre. The article does make one brief assessment of his music:

Lotti’s later works display an elegance and contrapuntal craft of the highest order. He was an exponent of the robust Baroque style of the late 17th century who had no difficulty adjusting to the 18th-century neoclassical taste favouring more clearly regulated harmonies and lighter textures. Perhaps better than any other composer of his time, he bridged the late Baroque and early Classical periods.<sup>45</sup>

The *Dizionario Biografico degli Italiani*<sup>46</sup> provides a greater wealth of more accurate information than *New Grove*, but as is to be expected of a biographical dictionary, contains no remarks about his music in itself. However, it continues with some persistent errors, such as conflating the name of Lotti’s wife, Santa Stella, with that of the singer Diamante Maria Scarabelli as ‘Santa Stella Scarabelli’. *Die Musik in Geschichte und Gegenwart* has brief but accurate biographical details (except for giving Lotti’s birthplace as Hanover), and a reasonable list of works. It ends with the comment ‘Lotti’s reputation must have been enormous’.<sup>47</sup>

One noteworthy paper to have Lotti as its subject is Kirsten Beisswenger’s essay of

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44: Hawley Bishop, *Letters from the Academy of Ancient Musick of London to Signor Antonio Lotti of Venice with his Answers and Testimonies* (London: James, 1732), p. 29.

45: Hansell and Termini, ‘Lotti’, *Grove Music Online*.

46: Carlida Steffan: ‘Antonio Lotti’ in *Dizionario Biografico degli Italiani*, ed. Raffaele Romanelli, 80 vols (Rome: Treccani, 1960–), lx

47: ‘Lottis reputation muß enorm gewesen sein’, Panja Mücke, ‘Antonio Lotti’ in *Die Musik in Geschichte und Gegenwart*, 2nd edition (Kassel: Bärenreiter 1994–2008).

1989 in *Die Musikforschung*,<sup>48</sup> which correctly pointed out that British Library manuscript R.M.20.g.10, a sketch of a Kyrie and parts of a Gloria in Handel's hand and originally attributed to Handel (HWV 244 & 245), is in fact from the *Missa Sapientiae* by Lotti. This attribution had been noticed independently by three scholars that year: Beisswenger, John H. Roberts and Bernd Baselt,<sup>49</sup> and has gone some way to promote interest in the connection between Handel and Lotti. John H. Roberts of Berkeley University has produced a volume that deals with the borrowings by Handel from Lotti's *Missa Vide Domine laborem meum* (Kyrie in *E minor* and *Gloria in D No. 1*).<sup>50</sup> Lotti's influence on Handel does indeed add further weight to his merit as a composer, as Handel was selective about the composers from which he borrowed. (See Chapter 8.)

Norbert Dubowy gave a concise and useful account of Lotti's achievements, both biographical and musical, in his paper 'Bemerkungen Zur Kirchenmusik von Antonio Lotti',<sup>51</sup> which perhaps offers some of the most useful information to date, with a short biography and a description of Lotti's sacred oeuvre.

## 1.2. Secular works

Although Lotti's secular works are outside the scope of this discussion, it is worth quickly rebutting a possible answer to the question 'on what basis is Lotti's merit established?' It might be suggested that modern scholarship has focused on Lotti's operas, cantatas and madrigals, and that his inclusion amongst the ranks of notable composers stems from evidence and research in this area. Lotti's published collection of madrigals have attracted some attention, mostly for the historical controversies that they stirred up, rather than their

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48: Kirsten Beisswenger, 'Eine Messe Antonio Lottis in Händels Notenbibliothek: Zur Identifizierung des Kyrie in G-moll (HWV 244) und des Gloria in G-Dur (HWV 245)', *Die Musikforschung*, 42,4 (1989), 353-356.

49: 'Incidentally, among Zelenka's manuscripts there are a Kyrie and Gloria ascribed to Lotti which were once copied by both Handel (HWV 244-5) and Bach. I am thus personally indebted to Wolfgang Horn for identification of the author of these spurious movements in the list of Handel's works.' Bernd Baselt, Review of Books, *Music & Letters*, 70,4 (1989), 536-537.

50: Roberts, John H., *Handel sources: material for the study of Handel's borrowing*, 7 vols (London/New York: Garland, 1986), v.

51: Norbert Dubowy, 'Bemerkungen Zur Kirchenmusik von Antonio Lotti', in *Wissenschaftliche Konferenz Zu Den 48. Händel-Festspielen in Halle, 7-9 Juni 1999* (Kassel: Bärenreiter, 2000), 85-99.

musical merit.<sup>52</sup> Thomas Day has produced a scholarly edition of the 1705 published collection of duets, trios and madrigals,<sup>53</sup> and Fiona McLauchlan has done some work on Lotti's final opera, *Teofane*.<sup>54</sup> There is also a dissertation at University of Washington in 1970 by R. Holden, the second part (of three) of which is entitled 'The six extant operas of Antonio Lotti'. (However, eight of Lotti's complete operas are known to be extant.) Apart from these, the next significant work of scholarship is almost a hundred years old: Charlotte Spitz's published dissertation on Lotti's operas in 1918.<sup>55</sup> We also have the familiar situation of Lotti's name appearing in lists within general histories, or the bare facts that he did indeed write operas which were performed on a certain date. Few, if any, of Lotti's operas or *cantate di camera* have been published. So it cannot be suggested that Lotti's inclusion amongst notable composers of sacred music is inferred from any thorough assessment of his secular output.

### 1.3. Conclusion

It is almost as though the praise heaped on Lotti by 18th- and 19th-century music historians and theorists has been sufficient for modern scholars to briefly acknowledge Lotti's status as a noteworthy composer of sacred music, and then move on. Consequently, he has been consigned to lists of 'significant' figures of the period, style or locale, without any further investigation, consideration, assessment, or indeed performance, of his music. As a result, little scrutiny or discussion of the evidence —his music— has been carried out. If Lotti's reputation is deserved, then the lack of information about the man and his music is a disturbing lacuna that needs to be filled.

The main purpose of this thesis is to provide some sorely needed factual information about Lotti's life, sacred music, compositional style and his influence on other composers. The resulting comprehensive biography and contextual history, together with an account

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52: Massimo Privitera, 'Polemiche in contrappunto: Lotti, Marcello, Martini', in *Un anno per tre filarmonici di rango: Perti, Martini e Mozart* (Libreria Filarmonica; Bologna: Pàtron, 2008).

53: Antonio Lotti, *Duetti, Terzetti e madrigali a più voci*, ed. Thomas Day (Madison: A-R Editions, 1985).

54: Fiona McLauchlan, 'Lotti's *Teofane* (1719) and Handel's *Ottone* (1723): A Textual and Musical Study', *Music & Letters*, 78,3 (1997), 349-390. (Her edition of *Teofane* is expected.)

55: Charlotte Spitz, *Antonio Lotti in seiner Bedeutung als Opernkomponist*, published doctoral dissertation, Karl Ludwig-Maximilians-Universität, Munich 1918.

and catalogue of his sacred works, their provenance and chronology, will supply a basis on which to make an assessment of his compositional style, to define his place in the context of the tradition that preceded him, to determine his influence on other composers. It is hoped that this will furnish evidence attesting to Lotti's status as a significant composer of sacred music.

## 2. Antonio Lotti: A Biography

A sizeable quantity of biographical source material has survived. Parish records of Lotti's baptism and marriage, and the marriage of his parents, are held by the Venetian Archivio Storico del Patriarcato. The minutes of the meetings of the Procurators of San Marco list Lotti's promotions and petitions,<sup>1</sup> as do other Venetian institutions that Lotti had dealings with, such as the Scuola dello Spirito Santo. The contemporary journal of weekly events, *Pallade Veneta*, mentions Lotti in connection with various events in the city numerous times. The last wills and testaments of Antonio, his wife Santa and his brother Francesco are held at the Archivio di Stato. Some, though not all, of this information is gathered in the biography by Francesco Caffi, in his 1854 history, *La Storia della musica sacra nella già Cappella Ducale di S. Marco in Venezia*. However, much of the information in that tome is presented anecdotally, and a few of the facts are inaccurate, uncorroborated or open to dispute. While some of the available biographical material appears briefly in the *Dizionario Biografico degli Italiani* (DBI) and to a lesser extent in *Die Musik in Geschichte und Gegenwart* (MGG) and *New Grove*, there is plenty that can be added to the information in those sources, or indeed corrected. And so it is that the full details of all the readily available material have rarely been presented in one place and many of them have never been presented in the English language.

### 2.1. Summary of events

5 Jan 1666/7: Antonio Lotti born.<sup>2</sup> (See Fig. 2.2)

25 Jan 1666/7: Antonio Pasqualin Lotti baptised, San Marina Parish, Venice. (See Fig. 2.2)

1683: Studied with Giovanni Legrenzi.

25 November 1687: Appointed as supernumerary singer at San Marco.

30 May 1689: Appointed as cantor di contralto at San Marco.

6 August 1690: Appointed as assistant organist at San Marco.

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1: The records of the Procurators of San Marco have been transcribed and collated in: Francesco Passadore and Franco Rossi, *San Marco: Vitalità di una Tradizione*, 4 vols (Venice: Fondazione Levi, 1996), whose entries are cited throughout this chapter.

2: The Venetian year started in March, with January and February being the last two months of the previous year. Dates in those two months will be represented throughout this thesis as '1666/7' or 1666 *m.v.* (*more veneto*) to indicate Venetian style.

31 May 1692: Appointed as second organist at San Marco.

26 Dec 1692: Performance of first opera, *Il trionfo dell' innocenza*.

12 March 1695: Appointed maestro at Scuola di Spirito Santo.

22 July 1698: Given 50 ducats by Procurators of San Marco for a book containing a mass.

17 August 1704: Appointed first organist at San Marco.

1705: *Duetti, terzetti e madrigali a più voci* published.

12 February 1713/4: Married Santa Stella. (See Fig. 2.6)

17 July 1717: Leaves for Dresden.

September 1719: Performance of last opera, *Teofane*.

October 1719: Returns to Venice.

1722-1727: Maestro di coro of Ospedale degli Incurabili.

2 April 1736: Elected Maestro di cappella of San Marco.

5 January 1739/40: Death.

## 2.2. Birth and circumstances (1667 - 1680)

Antonio Lotti's parents were Mattio Lotti (d. 1680?) and Marina Gasparini (1638 - 1718), who were married in the parish church of S. Marina in Venice on 25 April 1662 (Fig. 2.1). In the parish record of the marriage, Mattio Lotti is described as a 'sonador' (instrumentalist) and Marina as the daughter of Francesco Gasparini, a 'barcarol' (boatman).

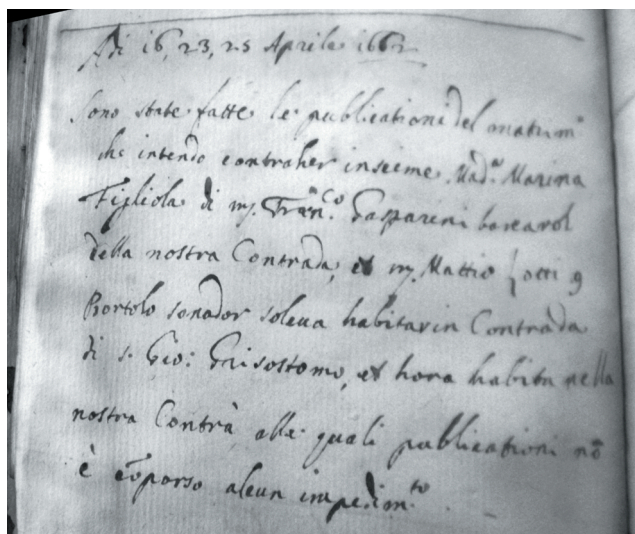


Fig. 2.1: Marriage record of Mattio Lotti and Marina Gasparini, April 1662. Archivio Storico del Patriarcato, Venice (I-Vasp): Matrimonial records for parish of San Marina, 1661-1670, Unità 5.



Antonio had at least two younger siblings: a brother, Francesco, (1672 - 1761) and a sister, Maria Melusina, born in Hanover in 1673.<sup>3</sup>

The 1900 edition of Grove's *Dictionary of Music and Musicians* has the following interesting footnote in its article on Lotti by Franz Gehring:

The Register of the Catholic Church at Hanover contains, under Nov. 5, 1672, an entry of the baptism of Hieronymus Dominicus, son of Matthias de Lottis and Marina de Papirinis, and under Nov. 9, 1673, that of a daughter of Matteo de Lotti. The Register was begun in May 1671, so it does not go far back enough for our purpose.<sup>4</sup>

(Gehring's purpose is of course establishing Antonio's birth.) The name of Hieronymus is curious for this date, as the DBI states that Francesco was born in 1672;<sup>5</sup> and Emmanuele Cicogna claims that Francesco was 90 years old at the time of his death on 29 December 1761, making his birth around 1671.<sup>6</sup> Maria Melusina and another sister, named Bernardina, is mentioned in the wills of Antonio and Francesco,<sup>7</sup> though no other brother is mentioned. Francesco became a Ragioniere (accountant) to the Collegio dei Savi (College of the Elders) of the Venetian Republic.<sup>8</sup>

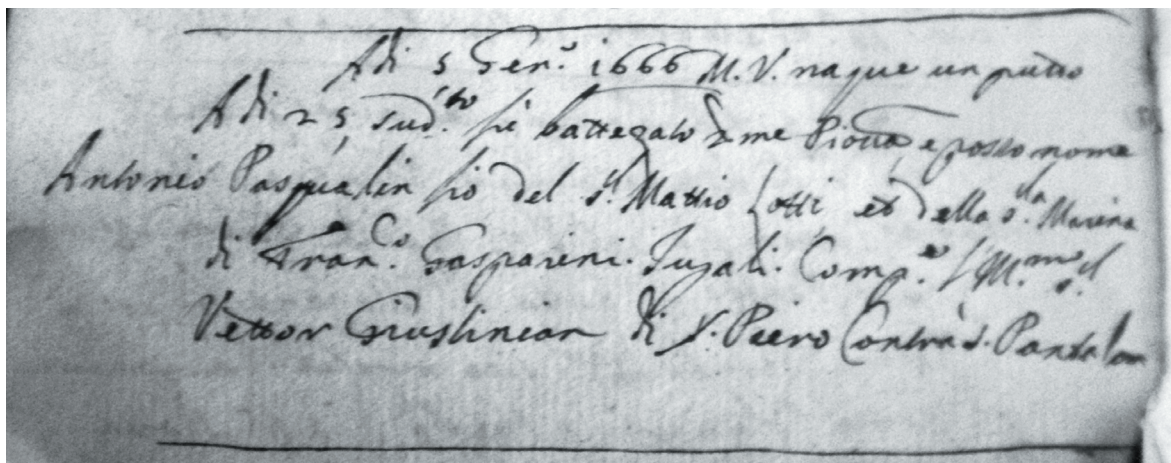


Fig. 2.2: Baptismal record of Antonio Pasqualin Lotti, born 5 January 1666 *m.v.*, baptised 25 January 1666 *m.v.* (I-Vasp: Baptismal records for parish of S. Marina, 1664–1716, Unità 4).

3: Carlida Steffan, 'Antonio Lotti', *DBI*, lxvi, p. 184.

4: Franz Gehring, 'Lotti' in *A Dictionary of Music and Musicians*, ed. George Grove (London: Macmillan, 1900), ii, p. 167.

5: Carlida Steffan, 'Antonio Lotti', *DBI*, lxvi, p. 184.

6: Emanuele Cicogna, *Delle iscrizioni veneziane*, 6 vols (Venice: [n.pub], 1834), iv, p. 121.

7: Archivio di Stato di Venezia (I-Vas): Notarile, Testamenti, Ottaviano Nan Malipiero b.662, c.128: Will of Antonio Lotti. See Appendix C for transcription and translation.

8: 'Io Francesco Lotti ... Ragionato dell' Ecc<sup>mo</sup> Collegio'. I-Vas: Notarile, Testamenti, Cavagnis b.205, c.103, p. 1: Will of Francesco Lotti.

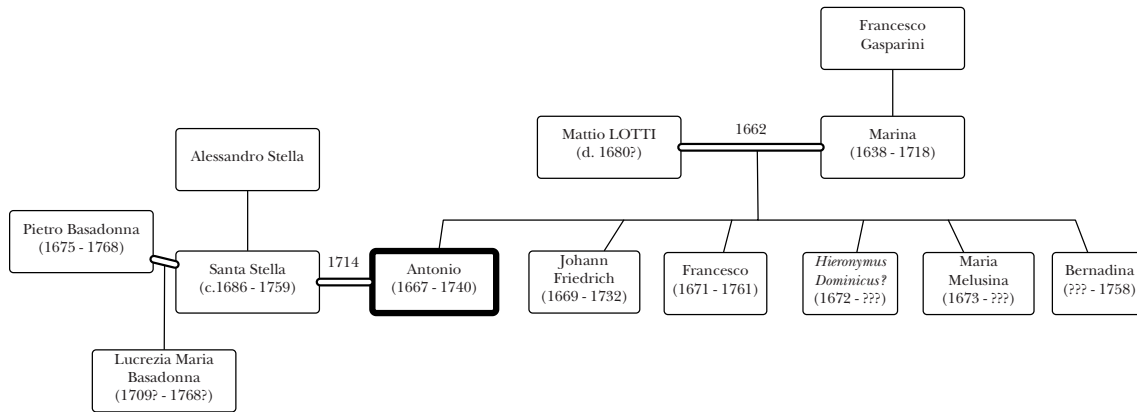


Fig. 2.3: Family tree of Antonio Lotti's immediate relatives.

Before the discovery of the record of Antonio's baptism in Venice,<sup>9</sup> it was often suggested that he might have been born in Germany. (This led to the inclusion of a volume of Lotti's a cappella mass settings in the *Denkmäler Deutscher Tonkunst*, vol. 60, in 1930.) The main support for this suggestion is the assertion that his father, Mattio, was Kapellmeister at Hanover from 1665 to 1679. This has its source in Francesco Lotti's will, where he states that 'my sister was married in Hanover, where my father was maestro di cappella'.<sup>10</sup> However, there is a problem with this assertion, as the post of Kapellmeister is known to have been held by Antonio Sartorio, another Venetian, from 1666 to 1675 and by Vincenzo de Grandis from 1675 to 1679.<sup>11</sup> Furthermore, despite the meticulous treasury records at Hanover, there is no record of any payment being made to anyone called Mattio Lotti. In his history of music in Hanover, Georg Fischer wrote:

The fact that Matteo Lotti, father of the famous composer Antonio Lotti, had been Kapellmeister here at that time cannot be proved from the official Treasury accounts in the State Archives, which are among the safest historical sources.<sup>12</sup>

Almost a hundred years after Fischer, Norbert Dubowy agrees, stating that:

For Kapellmeister Matteo Lotti, who would have served under Duke Johann Friedrich

9: Paolo Cammozzo, *Madrigale per il Bucentoro ed altre note* (Venice: C. Tonini, 1991), pp. 2-3.

10: '...mia sorella che fu maritata in Hannover, ove mio Padre fu maestro di Capella'. I-Vas: Notarile, Testamenti, Cavagnis b. 205, c.103, p. 5: Will of Francesco Lotti.

11: Erik Albertyn, 'The Hanover orchestral repertory, 1672-1714: significant source discoveries', *Early Music*, 33,3 (2005), 452.

12: 'Dass damals Matteo Lotti, der Vater des berühmten Componisten Antonio L., hier Capellmeister gewesen sein soll, lässt sich aus den amtlichen Kammerrechnungen des Staatsarchivs, welche zu den sichersten historischen Quellen gehören, nicht nachweisen.' Georg Fischer, *Musik in Hannover* (Hanover: Hahn, 1903), p. 5.



(1625 - 1679), however, there is no proof, neither in the older nor in the recent literature of the history of music in Hanover.<sup>13</sup>

Mattio Lotti is described in his marriage register as a ‘sonador’, although he is not listed in the records of the Arte di sonadori, the Venetian guild of instrumentalists.<sup>14</sup> His name is consistently spelled ‘Mattio’, as opposed to the more familiar ‘Matteo’, in the registers of his marriage and Antonio’s baptism. There was one Italian musician named ‘Mattio’ at Hanover at that time — ‘Mathio Trento’, court organist at Hanover from 1667 to 1679.<sup>15</sup> Coincidentally, an autograph manuscript by Antonio Lotti in Westminster Abbey (GB-Lwa: CJ 3) bears the inscription ‘Antonio Lotti, detto Trento’. (See Fig. 2.4.) So perhaps the Lotti family was occasionally known by this sobriquet, and Mattio Lotti was Mathio Trento. No other documentation has been found describing Lotti with the name ‘Trento’.



Fig. 2.4: Autograph manuscript of Crucifixus for five voices. Westminster Abbey, CJ 3.

13: ‘Für einen Kapellmeister Matteo Lotti, der unter Herzog Johann Friedrich (1625 - 1679) gedient haben müsste, gibt es allerdings weder in der älteren noch in der jüngeren Literatur zur Musikgeschichte Hannovers einen Beleg.’ Dubowy, *Bemerkungen*, p. 86.

14: Eleanor Selfridge-Field, ‘Annotated Membership Lists of the Venetian Instrumentalists’ Guild (1672 - 1727), *Royal Musical Association Research Chronicle*, 9 (1971), 1-52.

15: Klaus-Jürgen Etzold, *Das Niedersächsische Staatsorchester Hannover, 1636 bis 1986* (Hanover: Schlütersche Verlagsanstalt, 1986), p. 14.

Little else is known of Mathio Trento, except that he was indeed Venetian,<sup>16</sup> and that he wrote an opera for the court at Hanover in 1679 entitled *L'Alceste*, the libretto of which Handel revised for his own opera, *Admeto*.<sup>17</sup> Trento died in 1680 on a coach journey to Frankfurt.<sup>18</sup> Another fact that connects the Lotti family to Hanover is that a certain Johann Friedrich Lotti (1669 - 1732) was born there and became a violinist at the Hanoverian court in 1698,<sup>19</sup> and then at the court in Dresden in 1709.<sup>20</sup> If Mattio Lotti was indeed in Hanover, then could Johann Friedrich be another brother to Antonio?

Certainly, there is compelling evidence to suggest that sometime after the birth of Antonio in Venice in 1667, Mattio and Marina Lotti moved to Hanover, where they had several more children. Mattio was an instrumentalist of some kind, and whatever employment he had, it must have been the source of Francesco's misconception that his father was Kapellmeister. As Francesco was a babe in arms at the time, it is understandable that he might have misunderstood or exaggerated his father's job. Why Mattio Lotti might have used the name 'Trento' in Hanover is unknown, though it was evidently a name still associated with Antonio Lotti in the 1730s. The surname 'Trento' is linked to a number of other musicians in Venice: the San Marco records show a payment to Giovanni Trento, a supernumerary violone player, in 1699,<sup>21</sup> and the composer Santo Trento (b. c. 1691?) is listed as a violinist in 1766.<sup>22</sup> The opera composer Vittorio Trento (1761 - 1833) was also born in Venice.<sup>23</sup>

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16: 'Nachweisbar ist zur Zeit des angeblichen Geburtsjahres in Hannover ein venezianischer Musiker namens Matteo Trento.' Dubowy, *Bemerkungen*, p. 86.

17: The libretto was adapted by Ortensio Mauro from an original by Aurelio Aureli, set to music by Pietro Andrea Ziani, for performance in Venice in 1660. See Annette Landgraf and David Vickers, *Cambridge Handel Encyclopedia* (Cambridge: CUP, 2009), p. 8.

18: 'Wenige Tage nach dem Tode Johann Friedrich's war Strunk als Rathsmusikus nach Hamburg abgegangen und Trento auf der Reise in Frankfurt gestorben.' Fischer, *Hannover*, p. 7.

19: Albertyn, *Hanover*, p. 452.

20: Janice Stockigt, 'The Court of Saxony-Dresden', in *Music at German Courts, 1715-1760: Changing Artistic Priorities*, ed. Samantha Owens and others (Woodbridge: Boydell Press, 2011), pp. 28, 38.

21: Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Dover, 1994), p. 305.

22: Denis Arnold, 'Orchestras in Eighteenth-Century Venice', *The Galpin Society Journal*, 19 (1966), p. 9.

23: Andrea Lanza, 'Vittorio Trento', *Grove Music Online*, Oxford University Press <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/28325>> [Accessed 24 April 2016].

### 2.3. Early years (1680 - 1700)

The young Antonio seems to have been blessed with wealthy patrons from the Venetian nobility. Lotti's baptismal record states that his godfather was Vettor Giustinian, a member of Venice's nobility, and Lotti was raised in Venice in the household of the patrician Gradenigo family.<sup>24</sup> While the reasons for the Gradenigos' involvement are unclear, it would make sense for someone to be *in loco parentis* if the rest of Lotti's family were in Hanover. Continued guardianship might be expected if Lotti's father was indeed the Matthio Trento who died in 1680, when Antonio was 13. Lotti clearly received a good education: his letters to the Academy of Ancient Music in 1731 show that he wrote excellent French.<sup>25</sup>

Three years later, in 1683, Antonio, aged 16, started to study with Giovanni Legrenzi (1626 - 1690), maestro di cappella at San Marco.<sup>26</sup> Lotti was also taught by Lodovico Fuga (1643 - 1722), evidenced by comments written in Fuga's will:

I leave all my library of music to Sig. Antonio Lotti, **who was my pupil** and now dearest friend, even son in affection ... and wanting to leave some memory of my love, I leave him my harpsichord ... so that it can receive the honour of being played by those talented hands, which will also serve to remind him when **he took so many lessons under my feeble tuition** at the Due Ponti, and to give thanks to God who, by His grace and help, has led him from a small pupil to become first organist at San Marco.<sup>27</sup>

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24: 'Antonio Lotti, allevato come creatura in Ca' Gradenigo', *Commemoriali Gradenigo*, I-Vmc: Ms. Gradenigo 200, 2 f. 25v. Translated as: 'Antonio Lotti, who as a child had been raised in the Gradenigo household', in Talbot, *Sacred Music, of Vivaldi*, pp. 114-115.

25: Bishop, *Letters*, pp. 6-10.

26: Bishop, *Letters*. Lotti himself describes Legrenzi as his 'master' (p. 11). Michele Angelo Gasparini attests to meeting Lotti first at 'our Master' Legrenzi's house in 1686 (p. 29). Caffi, *Storia* (pp. 262-3) gives the date of 1683 for the start of Legrenzi's teaching, with Lotti helping his infirm master to complete the opera *Il Giustino*.

27: 'Lasciavo tutti li miei libri musicale al signor Antonio Lotti, fu mio discepolo et hora carissimo amico anzi figliolo in amore ... volendo pure lasciarli qualche memoria del mio amore, gli lascio il mio cembalo ... potrà ricever l'honore d'esser tasteggiato dalle sue dote mani, il che anco gli servirà d'arricordo quando su lo stesso prese tante volte lettione dalla mia debolezza alli due Ponti, e far un atto di ringraziamento a Dio, che da piccolo discepolo l'habbi con la di lui gratia et assistenza ridotto ad esser primo organista di san Marco.' I-Vas: Not. Test. G.G. Paolini b.801 c.167.

Fuga was a tenor at San Marco who also held the title of *maestro di contrapunto* there from 1683 to 1722.<sup>28</sup> From 1680, he was also maestro at Scuola di S. Rocco.<sup>29</sup> As Legrenzi fell ill in 1687, relinquishing many of his duties before his death in 1690,<sup>30</sup> Fuga may have taken over the education of Legrenzi's charges.

On 25 November 1687, Lotti gained his first employment at the Cappella Ducale di San Marco as a supernumerary singer (*cantore aggiunto*).<sup>31</sup> At the same time, he became a founder member of the *Sovvegno dei Musicisti di S. Cecilia*, a musician's guild, created by Gian Domenico Partenio (c. 1650 - 1701), a San Marco musician and priest in the parish of S Martino, which became the 'base' of the *Sovvegno*.<sup>32</sup> Other founder members included Legrenzi and Giambattista Vivaldi (1655 - 1736).<sup>33</sup> Lotti was still listed on the rolls of the *Sovvegno* in 1737.<sup>34</sup> At the age of 22, Lotti took up the full-time position of *cantor di contralto* at San Marco on 30 May 1689, drawing a salary of 100 ducats.<sup>35</sup> His mentor Legrenzi died the following year.<sup>36</sup>

On 6 August 1690, he was nominated as an assistant organist, and paid an extra 30 ducats for this work.<sup>37</sup> At the same time, Giambattista Volpe (d. 1692) (known as 'il Rovettino') was appointed maestro, and Giacomo Spada (c.1640 - 1704) became first organist. Carlo Francesco Pollarolo (1653 - 1723) had been appointed second organist a couple of months earlier, and the post of vice maestro had been held by Gian Domenico Partenio since 1685.

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28: Olga Termini, 'Singers at San Marco in Venice: The Competition between Church and Theatre (c.1675 - c.1725)', *Royal Musical Association Research Chronicle*, 17 (1981), p. 82.

29: Jonathan Glixon, *Honoring God and the City: Music at the Venetian Confraternities, 1260–1807* (Oxford: OUP, 2003), p. 181.

30: Stephen Bonta, 'Giovanni Legrenzi', *Grove Music Online*, Oxford University Press <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/16314>> [Accessed 23 March 2016].

31: Caffi, *Storia*, p. 274.

32: Glixon, *Confraternities*, p. 228.

33: *Matricola del sovvegno de' signori musici sotto l'invocazione di Sta Cecilia vergine & martire*, I-Vnm: MS Cod. It. VII-2447 (10556), list of the founding members, 1687.

34: Hansell and Termini, 'Antonio Lotti', *New Grove Online*.

35: 'Che sia eletto Antonio Lotti per servir di contralto nella Cappella della Ducale di San Marco con stipendio di ducati cento all'anno, et posto nel libro delle paghe. Presa con 8 a favore e 2 voti contrario.' Passadore and Rossi, *San Marco*, p. 296.

36: Selfridge-Field, *Instrumental Music*, p. 293.

37: 'assegnati 30d annui ad Antonio Lotti oltre la provigione che hora gode per supplire come suonatore d'organo et cio sino passasse ad altra carica; il che resti praticato per questa volta solamente, havendo riguardo all'habilita del medismo.' Passadore and Rossi, *San Marco*, p. 299.

	Assistant	Organist 2	Organist 1	Vice-maestro	Maestro
1690	A. Lotti	C. F. Pollarolo	G. F. Spada	G. Partenio	G. Volpe
1692		A. Lotti		C.F. Pollarolo	G. Partenio
1702	B. Vinaccesi	A. Lotti	A. Biffi		
1704		Dresden			
1720	A. Tavelli	A. Lotti	A. Pollarolo		
1723					
1733		G. Saratelli			
1736					
1740				A. Lotti	

Fig. 2.5: Musical appointments at San Marco, Venice from 1690 to 1740.

However, within two years, the illness and death of Volpe caused a further reshuffle, with Partenio taking the post of maestro and Pollarolo becoming vice-maestro.<sup>38</sup> Spada continued as first organist, and on 31 May 1692, Lotti was unanimously elected to the post of second organist (*organista del 2° organo*), vacated by Pollarolo, at a salary of 200 ducats.<sup>39</sup>

There are only a couple of records of Lotti's activities at San Marco in his first ten years: he was paid an extra fee to play the spinet at San Marco in Holy Week in 1693 and 1699.<sup>40</sup> Normally the organ was not played during Holy Week.<sup>41</sup> On 22 July 1698, Lotti received 50 ducats from the Procuratoria di San Marco for producing 'a book' for the chapel that

38: Selfridge-Field, *Instrumental Music*, pp. 292–295.

39: 'con voti unanimi, Antonio Lotti passa all'organo dove già suonava il Pollarolo, vice maestro, e con lo stesso salario percepito dal suo predecessore.' Passadore and Rossi, *San Marco*, p. 301.

40: Selfridge-Field, *Instrumental Music*, p. 347.

41: '... for the three Tenebrae services at the end of Holy Week, the duty organist had to uphold the ban on the use of his normal instrument during Passiontide by exchanging it for the spinet.' Michael Talbot, *Benedetto Vinaccesi: A Musician in Brescia and Venice in the Age of Corelli* (Oxford: Clarendon Press, 1994), p. 98.



contained one a cappella mass.<sup>42</sup>

### 2.3.1. Scuola dello Spirito Santo (1695 - 1703)

The life of a Venetian musician had many parallels with that of a professional musician today: one church job was not enough to keep body and soul together. However, there was potentially a great deal of work for a skilled musician, and so a musician would hope to have one or more teaching posts (such as at the Ospedali), several engagements at a variety of churches, the patronage of nobility who wanted entertainment, and best of all, lucrative work in the theatres. On 12 March 1695, Antonio, now 28, was appointed maestro di cappella of the Scuola dello Spirito Santo by the Chapter, who voted 20 in favour, 5 against, with 1 abstention.<sup>43</sup> He may well have already been working there in the capacity of acting maestro before his formal appointment. The duties mainly consisted of providing singers and instrumentalists for services on the three days of Pentecost. The fee was 100 ducats, but he also had to pay the musicians from this money. Almost immediately upon his appointment, he set about reforming the number of musicians, reporting that:

‘...having observed the distribution of the voices and instruments, it is necessary on the first day, to create a good sound, to increase the number of instruments, and to regulate also the voices on the following days so as not to exceed the decreed expenditure...’<sup>44</sup>

His tenure was initially for a five-year term. He was re-appointed at the end of the term for a further three years, with a reduced fee of 80 ducats.<sup>45</sup>

## 2.4. Continued success (1700 - 1717)

Lotti's name starts to appear in documents in connection with other churches in the city during this period. Entries in the *Pallade Veneta* show Lotti providing music for special

42: ‘Essendo stato dedicato agli Ill.mi et Ecc.mi Procuratori et presentato un libro da D.o Antonio Lotti organista di San Marco per il canto di una Messa à Cappella, qual opera essendo degna del Publico aggradimento. Hanno però Sue Ecc.ze ordinato che per risarcimento ancor della spesa da Lui fatta, oltre la laboriosa fatica, gli sijno de denari della Chiesa contribuiti una volta tanto ducati cinquanta.’ Passadore and Rossi, *San Marco*, p. 304

43: Glixon, *Confraternities*, p. 216.

44: ‘...havendo oservata la distributione delle vocci, et instrumenti, necesario, che il primo giorno per far il buon concerto acresca il numero degli instrumenti, et regalli per li due giorni suseguenti le vocci in suplimento di detto primo giorno per non ecceder alla decretatta spesa...’ I-Vas: SPP 670, Notatorio 1679-1701, ff.153-153v. Translation from Glixon, *Confraternities*, p. 216.

45: Glixon, *Confraternities*, p. 217.

occasions, such as at S. Zaccaria on 5 November 1702,<sup>46</sup> and at the convent of S. Maria della Celestia on 14 August 1704.<sup>47</sup> He also supplied music for the funeral of two brothers from the Venetian patrician Priuli family on 15 December 1704 at S. Salvatore.<sup>48</sup> The next mention of Lotti in the San Marco records is on 17 August 1704, when he applied for the position of first organist, 'with the salary and benefits that he enjoys at present', following the death of Giacomo Filippo Spada. He was voted in by 13 votes to 1 against.<sup>49</sup> The reason for the two organists having the same salary was that they each performed the same duties on a weekly alternation. Both organists were required only on the highest feast days when both instruments were played together.<sup>50</sup>

In 1705, the Venetian printer Antonio Bortoli published a collection of Lotti's madrigals, entitled *Duetti, terzetti e madrigali a più voci*. This was the only music by Lotti to be published in his lifetime. The collection was dedicated to the Holy Roman Emperor, Leopold I (1640 - 1705), who sponsored the publication, but who died unfortunately while the pages were still being printed. Only when Leopold's son, Joseph I, agreed to pay the printer was the printing completed. Joseph also commended Lotti with a gold medallion and chain for the work.<sup>51</sup> The 'fair copy' manuscript, presented to Leopold, survives, dated 1703.<sup>52</sup>

On 23 January 1709/10, he was investigated by the Provveditori of the Oratory of S. Bastiano at San Lorenzo, because of a Vespers that had continued beyond midnight.<sup>53</sup> In 1710, he was also elected to a post (presumably maestro) at S. Maria dei Carmini, where he

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46: 'Mercordí in San Zaccaria, giorno della translazione del cannonizzato cadavere di tanto profetta, animò le gorghe de' santissimi musici il Signore Antonio Lotti, in vecce dal Signor Biffi.' Selfridge-Field, *Pallade Veneta*, p. 242.

47: 'Venerdì per la festa dell'Asunta alla Celestia vi fu vago l'appatato e solenne la musica del Signore Antonio Loti, accompagnata dalla soavissima voce del Signor Pestacchino.' Selfridge-Field, *Pallade Veneta*, p. 256.

48: 'Martedì si celebrarano solenni funerali a San Salvatore con musica del Signor Antonio Loti alli serenissimi fratelli Priuli e vi fu eretto maestosissimo catafalco, simboleggiato da quelle tante virtù.' Selfridge-Field, *Pallade Veneta*, p. 259.

49: 'L'organista Antonio Lotti chiede di entrare al servizio al posto di Giacomo Filippo Spada con il salario et emolument che gode al presente. La supplica viene accolta con 13 voti a favore et 1 non sincero.' Passadore and Rossi, *San Marco*, p. 307.

50: Selfridge-Field, *Instrumental Music*, p. 11.

51: Bishop, *Letters*, p. 9.

52: A-Wn: Mus.Hs.18776.

53: I-Vas: Prov. S. Monasteri b.15.

had already been working, and where he would continue to take employment until 1733.<sup>54</sup> On 25 November 1710, he was back at S. Zaccaria for the feast of Saint Catherine, and he returned to S. Salvatore on 8 February 1710/11 to provide music for a remembrance service for the same Priuli brothers whose funeral he had directed in 1704.<sup>55</sup> On 23 April 1711, he provided music for mass and vespers on the feast of Saint George at S. Giorgio.

A list of expenses in the Oratory of San Filippo Neri in Brescia for 2 February 1711 itemizes payments to Lotti for supplying copies of an oratorio in Brescia (and a gratuity on top).<sup>56</sup> Other payments in the same list are made to Antonio Vivaldi and his father, Giovanni Battista, for playing on the feast of the Purification. However, it is unclear if Lotti actually attended or merely provided copies of his music. Later that year, Lotti travelled to Novara for the translation of the body of S. Gaudenzio to the Basilica there on 14 June, where he directed his own music and that of Antonio Caldara and Francesco Gasparini.<sup>57</sup>

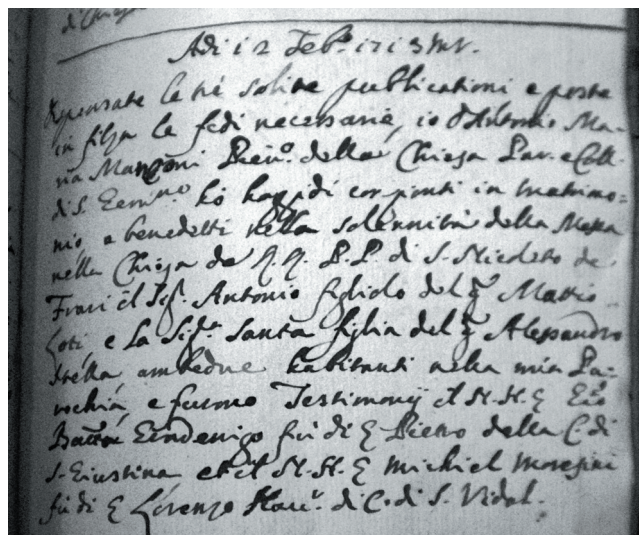


Fig. 2.6: Marriage record of Antonio Lotti and Santa Stella, February 1713, m.v. I-Vasp: Records of Matrimony, S. Geminiano, Unità 6.

In June of 1710, Lotti rented a house near Ponte dei Dai in San Marco, on the Calle dei

54: 'Il signor Antonio Loti, che sempre ci ha risguardato con distinzione d' affetto e da molto tempo in qua ci ha continualmente fornito nelle principali funzioni con tutta puntualità, con sommo decoro e con vantaggio considerevole [...] fu da tutti applaudito ed eletto con voce'. I-Vas: Monastero Carmine Ve Reg C. c. 59. (Cammozzo, *Madrigale*, p. 8.)

55: 7-14 II 1711: 'Lunedí in San Salvatore [...] si celebrarono li funerali anniversarii delli furono serenissimi fratelli Priuli, intervenendovi la scola di San Rocco con moltissime torcie, e vi fece logubre ma soave musice il Signor Antonio Lotti.' Selfridge-Field, *Pallade Veneta*, p. 269.

56: Mickey White, *Antonio Vivaldi, A Life in Documents* (Florence: Olschki, 2013), p. 73.

57: Hansell and Termini, 'Antonio Lotti', *Grove Music Online*.



Fabri,<sup>58</sup> while his opera career was flourishing. A few years later, Lotti married the soprano, Santa Stella (c.1686 - 1759), in the church of S. Nicoletto dei Frari (known as 'S. Nicoletto della Lattuga') on 12 February 1713/14.<sup>59</sup>

The marriage was witnessed by Giovanni Battista Gradenigo and Michiele Morosini, members of two families of Venetian nobility. As Lotti had grown up in the Gradenigo household, it is unsurprising that someone from that family would be his witness. The marriage register describes Santa Stella as the daughter of Alessandro Stella. (See Fig. 2.6.) It also states that both Lotti and Santa Stella are living in the parish of S. Geminiano. Caffi describes her as 'Bolognese', though this might be an assumption.<sup>60</sup> (See 2.11 for a discussion of Stella's life.)

His relationship with the patrician Gradenigo family continued, as he provided the music for the investiture of one of Giacomo Gradenigo's daughters into the convent of S. Maria della Celestia in July of 1717.<sup>61</sup>

## 2.5. Opera

By 1700, there were 16 opera theatres in Venice. The oldest was the Teatro Tron di San Cassiano; others major venues were Teatro SS Giovanni e Paolo, Teatro San Angelo, Teatro San Salvatore: but the largest and most popular was Teatro Grimani di San Giovanni Grisostomo. Each of these was named after the parish district in which it stood. As the popularity of opera increased, the rewards of theatre work became extremely lucrative: the annual salary for an organist at San Marco was in the order of 200 ducats, but an opera composer might measure his income for a successful opera season in multiples of this annual church stipend.<sup>62</sup>

In 1692, his first opera, *Il trionfo dell'innocenza*, was staged at the Teatro San Angelo.<sup>63</sup> After that, he composed a succession of operas and 'pastoral melodramas' for Venetian

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58: I-Vas: X Savi alle Decime b.434, S. Geminiano n. 360.

59: I-Vasp: Matrimonial records for the parish of San Geminiano, 1713, Unità 6. (See Fig. 2.6.)

60: Caffi, *Storia*, p. 279.

61: Selfridge-Field, *Pallade Veneta*, p. 306. (See full quote in chapter 1.)

62: Termini, *Singers at San Marco*, 65-96.

63: Eleanor Selfridge-Field, *A New Chronology of Venetian Opera and Related Genres, 1660 - 1760* (Stanford: Stanford University Press, 2007), p. 204.

theatres over the next 24 years, most of which were performed at San Cassiano and San Giovanni Grisostomo, two of the leading theatres of the time, which attests to the success of his career.

Opera	Librettist	Theatre	First Performance
<i>Il trionfo dell'innocenza</i>	R. Cialli	San Angelo	26 Dec 1692
<i>Il Tirsi (Act 1 only)</i>	Apostolo Zeno	San Salvatore	3 Nov 1696
<i>Sidonio</i> †	P. Pariati	San Cassiano	12 Nov 1706
<i>Achille placato</i> *	U. Rizzi	San Cassiano	12 Feb 1707
<i>Teuzzone</i> †	Apostolo Zeno	San Cassiano	27 Dec 1707
<i>Il vincitor generoso</i> †	F. Biani	San Giovanni Grisostomo	10 Jan 1709
<i>Ama più chi men si crede</i> †	F. Silvani	San Giovanni Grisostomo	23 Nov 1709
<i>Il comando non inteso et ubbidito</i>	F. Silvani	San Giovanni Grisostomo	8 Feb 1710
<i>La ninfa Apollo</i> (with F. Gasparini)	F. de Lemene	San Cassiano	4 Mar 1710
<i>Isacio tiranno</i>	F. Biani/M. Noris	San Giovanni Grisostomo	24 Nov 1710
<i>Il tradimento traditor di se stesso</i>	F. Silvani	San Giovanni Grisostomo	17 Jan 1711
<i>La forza del sangue</i>	F. Silvani	San Giovanni Grisostomo	14 Nov 1711
<i>L'infedeltà punita</i> (with C.F. Pollarolo)	F. Silvani	San Giovanni Grisostomo	15 Nov 1712
<i>Porsenna</i> †	A. Piovene	San Giovanni Grisostomo	19 Nov 1713
<i>Irena augusta</i>	F. Silvani	San Giovanni Grisostomo	22 Nov 1713
<i>Polidoro</i> *	A. Piovene	SS. Giovanni e Paolo	Carnevale 1714
<i>Foca superbo</i> *	A. M. Lucchini	San Giovanni Grisostomo	Carnevale 1715
<i>Il Ciro in Babilonia</i> †	P. Pariati	Reggio Emilia	29 April 1716
<i>Costantino</i> * (overture: J.J. Fux; intermezzi: A. Caldara)	P. Pariati & A. Zeno	Vienna Hof-oper	19 Nov 1716
<i>Alessandro Severo</i> *	Apostolo Zeno	San Giovanni Grisostomo	Carnevale 1717
<i>Giove in Argo</i> *	A. M. Lucchini	Dresden	25 Oct 1717
<i>Ascanio, ovvero Gli odi delusi...</i> *	A. M. Lucchini	Dresden	Feb 1718
<i>Teofane</i> *	S. B. Pallavicino	Dresden	13 Sept 1719
<i>Li quattro elementi</i> †		Dresden	15 Sept 1719

**Table 2.1: Lotti's operas.** \* complete scores surviving; † thought lost; the remainder exist in excerpts and aria collections.<sup>64</sup>

Printed libretti are the main source of information for opera performances, and they name Lotti as the composer for productions in Modena (*Alessandro Severo*, 1718), Ancona (*Alessandro Severo*, 1719), and Ferrara (*Il vincitor generoso*, 1724). Naples saw the production

64: Information collated from Selfridge-Field, *Venetian Opera*; Claudio Sartori, *I Libretti Italiani a Stampa dalle Origini al 1800* (Cuneo: Bertola & Locatelli, 1990-1993); and printed libretti collection at <<http://corago.unibo.it>> [Accessed 20 Feb 2016].

of several of his operas, many of which were either retitled or revised: *Il tradimento* as *Artaserse*, 1713; *Il command non inteso*, 1713; *Teuzzone*, retitled as *L'inganno vinto dalla ragione* and revised by Giuseppe Vignola, 1708; *La forza del sangue*, also revised by Vignola, 1712; and *Porsenna*, 1713, revised by Alessandro Scarlatti. Libretti also show that two of Lotti's operas, *Irene augusta* and *Porsenna*, were performed in Prague in 1728.<sup>65</sup> However, composers are frequently uncredited in libretti, so it is difficult to know whether other performances of the same texts were set to Lotti's music without further evidence. Scholars who have catalogued libretti, such as Claudio Sartori, have suggested that Lotti was the composer of uncredited performances in Bologna (*Teuzzone*, 1711),<sup>66</sup> Verona (*Il tradimento*, 1715), Genoa (*Il tradimento*, 1720) and Livorno (*Isacio tiranno*, 1725).<sup>67</sup> Other performances in this period, of texts set by Lotti, where the composer is unknown or doubtfully attributed, were given in Ancona, Verona, Livorno, as well as Florence, Mantua, Reggio<sup>68</sup> and even as far afield as Brunswick in Germany,<sup>69</sup> though it is equally possible that these could be settings by other composers.

By 1716, his operatic work had attracted the attention of the Crown Prince of Saxony, Friedrich August (1696 - 1763). The Prince, whose father was the Elector of Saxony and King of Poland, Augustus the Strong (1670 - 1733), came to Venice on 9 February 1715/16 and left on 24 July 1717, so is likely to have heard *Foca superbo* and/or *Alessandro Severo*. Following that visit, the Crown Prince offered Lotti a position composing opera at the royal court in Dresden, initially just 'for the opera that must be made this Carnival'.<sup>70</sup>

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65: Sartori, *Libretti*, nn. 13647 and 18975.

66: Corrado Ricci, *I teatri di Bologna nei secoli XVII e XVIII* (Bologna: Monti, 1888), p. 409.

67: Sartori, *Libretti*, nn. 23386, 23387 and 13768.

68: Printed libretti collection at <<http://corago.unibo.it>> [Accessed 20 Feb 2016].

69: Sartori, *Libretti*, n. 00192.

70: 'Il Procuratore Cassiere Marin Zorzi espone la richiesta avanzata dal Principe di Sassonia tramite il n. h. Alvise Mocenigo 4o affinche "vengi accordata la permissione ad Antonio Lotti, uno degli organisti, a Giuseppe Boschi musico Basso, et a Girolamo Persanelli, suonatore di violine, tutti inservienti della Chiesa di San Marco di poter passare a Dresda in occasione dell' opera che deve farsi questo Carnevale [...] per compiacere detto Principe [...] che Resti alli sudetti concessa la licenza per anno uno passato il qual termine debbano resituirsi al servizio" Presa con 8 a favore e nessun contrario.' Passadore and Rossi, *San Marco*, p. 310.

## 2.6. Dresden (1717 - 1719)

After the request to the Procurators of San Marco by the Prince of Saxony, Lotti was unanimously granted a leave of absence on 17 July 1717, and he and his wife Santa Stella left for Dresden on 5 September 1717 with a band of Italian musicians that included the castrati Senesino and Matteo Berselli, the bass Giuseppe Boschi, and (at Lotti's express request<sup>71</sup>) the violone player Girolamo Personelli, all of whom were offered very attractive remuneration (see Table 2.2). The librettist Antonio Maria Lucchini also accompanied them.<sup>72</sup> The original reason for the sabbatical was to provide opera 'for carnival' in Dresden, but the stay was protracted for the wedding celebrations of the prince and his bride, Maria Josepha of Austria in September 1719.

Musician	Role	Fee (thaler)
Antonio Lotti, Santa Stella Lotti	Composer, keyboard player Primo soprano	10,500
Senesino	Castrato (alto)	7,000
Matteo Berselli	Castrato (soprano)	4,500
Margarita Caterina Zani	Soprano	4,000
Giuseppi Maria Boschi	Bass	3,500
Lucia Gaggi ('Bavarini')	Contralto	3,000
Francesco Giucciardi	Tenor	3,000
Francesco Maria Veracini	Violinist	1,200
Antonio Maria Abbate Lucchini	Librettist	1,000
Girolamo Personelli	Violone	1,000
Angelo Gaggi	Contrabasso	400

**Table 2.2: Italian musicians hired for opera in Dresden, 1717.**

Lotti and his wife were paid a joint fee of 10,500 thaler by the Saxon Court for their first year in Dresden.<sup>73</sup> Although exchange rates are difficult to calculate, 10,500 thalers was in the region of 6,000 ducats — a considerable improvement on the paltry 200 ducats from

71: 'Comme un homme qui joue du grande violon, et qui a la pratique pour accompagner les voix, et donne le mouvt, à tout L'Orguestre, est absolument necessaire, Monseigr, Le Prince a l'instance du Maitre Lotti a engagé in habil homme Girolamo Personelli.' D-Dla: 10026 Geheimes Kabinett, Loc 383/2.

72: Moritz Fürstenau, *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden*, 2 vols (Dresden, 1861), i, pp. 113-114.

73: Records of the payments made to Lotti and others are found in the Dresden Sächsisches Hauptstaatsarchiv, (D-Dla): 10026 Geheimes Kabinett, Loc. 910/1.

his post at San Marco. As can be seen in Table 2.2, the stars of the opera earned a considerable fortune in comparison to the rank-and-file players. The contralto Lucia Gaggi was paid nearly eight times the fee of her husband, a lowly bass player. Johann David Heinichen and Johann Christoph Schmidt, who shared the post of Kapellmeister, were paid 1,200 thaler each, which while decent enough for a church post, was far below the sums that the opera singers received.

At least three of Lotti's operas were performed in Dresden: *Giove in Argo*, was staged in November 1717,<sup>74</sup> within two months of the Venetians' arrival (and so perhaps already written for the Venetian theatre before Lotti had agreed to the trip). *Gli odi delusi dal sangue*, often abbreviated to the name of its lead character, *Ascanio*, was performed at Carnival 1718.<sup>75</sup> *Teofane* was performed on 13, 21 and 27 September 1719, as part of the month-long celebrations for the marriage of the Crown Prince to Maria Josepha of Austria. (A performance planned for 19 September was cancelled due to the illness of one of the singers.) His earlier Dresden operas were revived that month: *Giove* on 3 September; *Ascanio* on 7 and 29 September.<sup>76</sup> Lotti also provided the music for *Li quattro elementi* on 15 September, which was an equestrian ballet around which members of the court were placed on four sides, each side representing one of the Four Elements.<sup>77</sup> It is also possible that *Alessandro Severo*, Lotti's last opera for Venice, was performed at Dresden at some point in his stay: a manuscript of the score is found in Dresden alongside those of *Giove in Argo* and *Teofane*, all in the same hand.<sup>78</sup> Senesino would use some of its arias in a Handel pasticcio, *Venceslao* 1731, which might suggest that he had already performed it.<sup>79</sup>

While in Dresden, Lotti rented the third floor of the Kriegs Rat Haus belonging to Zacharias Schmieder, which adjoined the Regimentshaus in the Neumarkt, close to the

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74: Printed libretto: Antonio Maria Luchini, *Giove in Argo* (Dresden: Riedel, 1717).

75: Printed libretto: Antonio Maria Luchini, *Gl' odio delusi del sangue* (Dresden: Riedel & Stössel, 1718).

76: A table of the month's events can be found in Michael Walters (ed.), *Diana Su L'Elba by Johann David Heinichen* (Madison: A-R Editions, 2000), p. x.

77: A printed libretto survives: Anon, *Li quattro elementi* (Dresden: Stössel, 1719). The event was portrayed in an artwork by Carl Heinrich Jacob Fehling (1683 - 1753), *The Carrousel of the Elements in the Zwinger, 15 September 1719*. D-Dla: Kupferstich Kabinett, inv. no. Ca200, sheet 15.

78: D-Dl: Mus.2159-F-2.

79: Reinhard Strohm, 'Handel's Pasticci' in *Essays on Handel and Italian Opera* (Cambridge: CUP, 1985), p. 175.

castle, Hofkapelle and opera house. A document in the Saxon state archives (entitled: 'Papers concerning the entertainments for the marriage of the Royal Prince') states that:

The third floor is held by the Kapellmeister Lotti, and he has the Royal Chamber to himself, rented at 500 Thaler per year, and the Master of the War Council must give him the necessary wood, fodder for the horse, bedding and utensils, in addition to the furniture that is included in the contract.<sup>80</sup>

A receipt for 33 thaler 12 groschen (presumably a monthly instalment of the annual 500 Th) dated 21 July 1719 from Lotti to Schmieder survives in the Berlin Staatsbibliothek.<sup>81</sup>

The description above of Lotti as 'Kapellmeister' is intriguing (given that two German musicians, Heinichen and Schmidt already shared the post). There is evidence that Lotti and his Italian opera company became significant figures in the music of the Dresden Hofkirche. Diary accounts by members of the Jesuit Mission to Dresden reported that the Italian musicians performed there on a variety of occasions, such as on 28 November 1717, in the octave of the feast of St. Cecilia:

The King's Italian musicians have sung a solemn mass in honour of Saint Cecilia with a huge crowd of people because of the variety of music.<sup>82</sup>

Having been sent from Venice to the most Serene Elector Prince in Dresden, the Italian maestri enlivened our church in their accustomed manner, when in honour of S. Cecilia, they sang in the octave of her feast with remarkable voices and skill at instruments for almost three hours, the like of which Dresden has never heard.<sup>83</sup>

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80: 'Dritte E'tage Hat der Herr Capell Meister Lotti inne, und hat die Königl. Cammer solchen stock vor demselben auff Ein Jahr vor 500 Thlr. gemiethet, und muß der Hr. Kriegs-Rath das benöthigte Holtz, Fütter vor die Pferde, Betten, Geräthe, nebst allen Meublen geben welches in der Contract mit eingeschloßen ist.' D-Dla: 10026 Geheimes Kabinett Loc. 357/2 *Papiers concernant les Divertissemens au temps du Mariage de Mgr. le Prince Royal* 1719. (f. 29r). Grateful acknowledgement is made to Jóhannes Ágústsson for this research.

81: 'Eigenhändige Quittung über 33 Thaler 12 Groschen Mietzins für den in seinem Haus wohnenden Kapellmeister Antonio Lotti.' Berlin Staatsbibliothek, (D-Bs): N.Mus ep. 342.

82: 'Musici regii Itali habuerunt solemnissimam Missam cantatam in honorem Sanctae Caeciliae cum ingenti affluxu populi propter varietatem musicae.' Wolfgang Reich, 'Chorus und Musica Regii an der Dresdner Katholischen Hofkirche in der Ära Augusts des Starken', *Musica conservata: Günter Brosche zum 60 Geburtstag* (Tutzing: Hans Schneider, 1999), p. 327.

83: 'Animärunt more supersolito Ecclesiam nostram Phonasci Itali, ä Serenissimo Electorali Principe Venetijs Dresdam submissi, dum in honorem Divae Caeciliae, in ejusdem octava cantatum per horas prope 3 fecere sacrum mirö tantöque vocum et instrumentorum artificiö, quantum Dresdae auditum fuit nusquam.' Wolfgang Horn, *Die Dresdner Hofkirchenmusik 1720–1745* (Stuttgart: Carus, 1987), p. 49.

As already mentioned, a violinist named Johann Friedrich Lotti (1669 - 1732), born in Hanover, was working at the Hofkirche in Dresden at that time. He may have been a brother to Antonio, born whilst their father was working at the Hanover court. Spending some time with a relative could have been further motive for the trip to Dresden, on top of the impressive financial incentives, musical opportunities and prestige. However, while Lotti was away from Venice, his mother Marina died of a fever on 27 July 1718.<sup>84</sup> Lotti returned to Venice in October 1719,<sup>85</sup> and was allowed to keep the coach and horses that conveyed him as a parting gift.<sup>86</sup> (However, they would have been of little use to him in the *calli* and *campi* of Venice, and he left them at his villa at Strà.<sup>87</sup>) The company of Italian musicians was disbanded early in 1720, with several of them (including Senesino, Berselli, Boschi and Durastanti) travelling to London to work for Handel.<sup>88</sup>

While Lotti was in Dresden, the composer Christoph Gottlieb Schröter (1699 - 1782) worked as his secretary and amanuensis. In an autobiographical account, Schröter says:

I had to copy out his music neatly, and include the middle parts which for the most part he omitted.<sup>89</sup>

## 2.7. Return to Venice (1719 - 1732)

Lotti returned to his position at San Marco and concentrated on writing sacred music. It is not clear whether he deliberately decided never to compose another opera from that point, or whether events merely transpired that way. His wife also retired from the stage after their return. However, Lotti remained on good terms with the Saxon court: when a project was undertaken by the Saxon ambassador at Venice to train Venetian girls and boys in singing, for service in Dresden, Lotti provided advice.<sup>90</sup>

There are no more reports of Lotti's music at other churches in the *Pallade Veneta* from

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84: Cicogna, *Inscrizioni Veneziane*, iv, p. 121.

85: Hansell and Termini, 'Antonio Lotti', *Grove Music Online*.

86: Caffi, *Storia*, p. 273.

87: Lotti mentions the gift in his will. I-Vas: Notarile, Testamenti, O.N. Malipiero b.662, c.128.

88: Strohm, *Handel's Pasticcis*, p. 47.

89: '...seines damaligen Privatnotisten, des sel. Organisten Schröters, schließen, welcher ausdrücklich in seiner Lebensbeschreibung sagt: Ich mußte seine Partituren in Reine schreiben, und die von ihm meistentheils ausgelassenen Mittelstimmen beifügen.' Gerber, *Lexicon*, i, p. 824.

90: Fürstenau, *Geschichte*, ii, pp. 159-160.



this period until his death: this would suggest that his work at churches other than San Marco was diminishing, though he was still employed at S. Maria dei Carmini, as described in 2.3.

## 2.8. Ospedali and Oratorios

Venice had four institutions for looking after sick or abandoned children, known as the *ospedali grandi*. Each served a different need: The Ospedale della Pietà took in the abandoned. The Ospedale degl' Incurabili took in syphilitics and orphans. The Ospedale di Santa Maria dei Derelitti cared for homeless children, and the Ospedale di San Lazzaro e dei Mendicanti looked after lepers.<sup>91</sup>

The Ospedale degli Incurabili was situated on the Zattere embankment of Venice's Dorsoduro<sup>92</sup> — a few doors along from the church of Spirito Santo, where Lotti had been maestro di cappella for a time. The house of the poet and lyricist Apostolo Zeno (1668 - 1750), whose libretti were set in four of Lotti's operas, was a few doors further along to the west.<sup>93</sup> The girls were educated well, and those with musical talent, known as the *figlie del coro*, were separated from the rest and their talent nurtured. Many of Venice's leading musicians taught at and composed music specifically for these institutions. As a result, the singers and instrumentalists achieved considerable fame through their performances. By the eighteenth century, the fame of the music education at the *ospedali* brought other students to their doors, who did not meet the institutions' founding entry requirements: the daughters of the nobility came to be accepted by dint of payment.<sup>94</sup>

A roll call of musicians who worked at the Ospedale degli Incurabili includes J. A. Hasse, Niccolò Jommelli, Nicola Porpora, Baldassare Galuppi, Carlo Francesco Pollaro and Marc'Antonio Ziani. Francesco Gasparini and Antonio Vivaldi were doing similar work at

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91: Alison Curcio, 'Venice's Ospedali Grandi: Music and Culture in the Seventeenth and Eighteenth Centuries', *Nota Bene: Canadian Undergraduate Journal of Musicology*, 3,1, 2 (2010) <<http://ir.lib.uwo.ca/notabene/vol3/iss1/2>> [Accessed on 4 May 2016.]

92: An engraving by Luca Carlevaris (1665 - 1731), *Veduta dell' Ospitale degl' Incurabili a Venetia*, identifies and portrays the building.

93: There is a plaque on the front of the building, declaring the house to have been Zeno's.

94: Denis Arnold, 'Orphans and Ladies: The Venetian Conservatoires (1680-1790)', *Proceedings of the Royal Musical Association*, 89 (1962/63), pp. 35-36.



the Pietà. In 1722, Lotti was appointed as maestro at the Ospedale degli Incurabili.<sup>95</sup> He may well have already been working there, teaching and composing, while C. F. Pollarolo was maestro (from 1697 to 1715),<sup>96</sup> and he was succeeded as maestro by Nicola Porpora (1686 - 1768) in 1727.<sup>97</sup> Lotti had already composed three oratorios for the figlie di coro of the Ospedale degli Incurabili: *Gioas, re di Giuda* and *La Giuditta* in 1701 and *Triumphus Fidei* in 1712. The music for these works is now lost. Lotti wrote seven oratorios, mostly dealing with Old Testament stories. (See Table 2.3.)

Title	Librettist	Venue	Date
La Giuditta guerriera †	F. Tomassini	Ospedale degli Incurabili	1701
Gioas, Re di Giuda †	Z. Vallaresso	Ospedale degli Incurabili	1701
San Romualdo †	Abbate Merighi	Rome	1703
Il voto crudele *	P. Pariati	Vienna	1712
Triumphus fidei †	?	Ospedale degli Incurabili	1712
L'umiltà coronata in Ester *	P. Pariati	Ospedale dei Mendicanti?/Vienna	1712/14
Il ritorno di Tobia †	G. Melani	Bologna, Madonna di Galliera	1723

**Table 2.3: Lotti's oratorios. Works marked \* have a complete score surviving; those marked † are lost.**<sup>98</sup>

The first performance of an oratorio in Rome (*San Romualdo*) might seem curiously distant from Lotti's usual activities: however, the work was dedicated to the Venetian ambassador to Rome, Giovanni Morosini, so the performance may have been a political showcase of Venetian talent.<sup>99</sup> (A member of the powerful Morosini family would be a witness to Lotti's wedding.)

*L'umiltà coronata in Ester* is commonly thought to have been first performed in Vienna in 1714.<sup>100</sup> However, a printed libretto describes a performance of Pariati's text in Venice at the Ospedale dei Mendicanti in 1712. (The performance was given the Latin title *Humilitas*

95: Jane L. Baldauf-Berdes, *Women Musicians of Venice* (Oxford: Oxford University Press, 1996), p. 299.

96: Selfridge-Field, *Instrumental Music*, p. 195.

97: Selfridge-Field, *Instrumental Music*, p. 266.

98: Compiled from Sartori, *Libretti*; and printed libretti collection at <<http://corago.unibo.it>> [Accessed 20 Feb 2016]. Scores of the surviving oratorios are held at the Österreichische Nationalbibliothek in Vienna (A-Wn).

99: 'Oratorio composto dal P. abbate Merighi camaldolese posto in musica dal sig. Antonio Lotti venetiano e dedicato dall'eccellenza del sig. Gio. Francesco Morosini alla Santità di Nostro Signore Papa Clemente Undecimo.' Sartori, *Libretti*, n. 20604.

100: Printed libretto: Pietro Pariati, *L'umiltà coronata in Ester* (Vienna: eredi Cosmeroviani, 1714). Manuscript score in A-Wn: Mus.Hs.17672.

*exaltata seu Esther regina*, though Pariati's Italian text is the same.<sup>101</sup>) As Lotti rarely reused libretti from the works of other composers, and Pariati wrote a number of texts expressly for Lotti's use, including the 1705 collection of madrigals, it may well be that this performance at the Mendicanti was of Lotti's work, before it went to Vienna. This raises the possibility that Lotti had some teaching role at the Mendicanti.

## 2.9. Final years (1732 - 1740)

On 2 March 1732, Lotti asked the Procurators of San Marco if his student, Giuseppi Saratelli (1714 - 1762), might deputise for some of his duties 'at his own expense, reflecting the tireless service paid over the course of forty years'. The request was granted unanimously.<sup>102</sup> His petition may well have been precipitated by the ill-health that was to plague him in the final years of his life.

Nevertheless, after the death of the maestro di cappella Antonio Biffi (1667 - 1733), Lotti applied for the post, but it took over three years for him to be confirmed in the appointment. During this interregnum, Antonio Pollarolo (1680 - 1746), the incumbent vice-maestro and son of C.F. Pollarolo, served as acting maestro. In the first election for the post on 8 March 1733, none of the candidates received enough votes to be given the job. The other candidates were Antonio Pollarolo (5 for, 7 against), Nicola Porpora (3 for, 9 against) and Antonio Pacelli (1 for, 11 against). Lotti received 6 votes in favour and 6 against.<sup>103</sup>

Lotti was eventually elected maestro di cappella on 2 April 1736, this time in competition

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101: Printed libretto: Pietro Pariati, *Humilitas exaltata seu Esther regina* (Venice, Rossetti, 1712).

102: 'Intesa la supplica di Antonio Lotti primo organista della Chiesa Ducal di S. Marco, colla quale implora la permissione di poter sostituire a sue spese soggetto noto e capace, il quale supplir debba alle di Lui veci nel carico sop.to da Lui sostenuto, e fattoli riflesso alla lodevole indefessa servitù da Lui prestata per il corso di sopra quarant' anni alla Cappella Ducale, no meno che agli giusti motivi che nel di Lui memoriale si veggono espressi per li quali si conosce ben degno dell grazia che implora, S.S. E.E. hanno terminato che resti permesso al sud.to Antonio Lotti di poter sostituire vita durante di esso [...] a sue spese [...] e senza alcun aggravio alla Cassa di questa Procuratia la persona ora nominata in vece di Giuseppi Saratelli, il quale debba supplire alle di Lui veci nel carico sop.to e a tutti gli obblighi incombenti al suplicante med.mo Richieste i 2/3 dei voti, 10 a favore, nessun contrario.' Passadore and Rossi, *San Marco*, p. 316.

103: 'Dovendosi divenire all'elezione di Maestro della Cappella Ducal di S. Marco, per la morte già seguita del Rev. D. Antonino Biffi, e ricercandosi per detta carica soggetto di abilità, et esperienza capace a sostenerla con virtù e conveniente decoro. Voti: 5 si, 7 no Antonio Pollarolo, vice-maestro; 1 si, 11 no Antonio Pacelli, musico di S. Marco; 6 si, 6 no, Antonio Lotti; 3 si, 9 no Nicola Porpora. Il compenso era quello solito di 400 d. annui più l'uso della casa in canonica.' Passadore and Rossi, *San Marco*, p. 317.

with Antonio Pollaro (7 for, 6 against) and Giovanni Porta (1675 - 1755) (no votes). Lotti received 9 votes in favour, and 4 against. The job paid 400 ducats and came with accommodation nearby.<sup>104</sup> Just over a month after taking the post, he composed his madrigal *Spirto di Dio ch'essendo il mondo*, for the annual Spozalizio del Mare (Marriage to the Sea), a ceremony that was performed on Ascension Day (10 May that year) when Venice symbolically wed itself to the Adriatic. The practice continued every year from c. 1000 ad until the fall of the Republic in 1797. The lyrics of the madrigal were written by Zaccaria Valaresso (1686 - 1769), who also wrote the words for one of Lotti's oratorios, *Gioas, re di Giuda* (first performed in 1701, now lost).<sup>105</sup> Lotti also composed a 'pastoral quartet', entitled *Il Tributo delli Dei per il Banchetto* (The tribute to the Gods for the Banquet). This work, for SATB, 2 violins and continuo, was performed in front of the Doge at the banquet following the Spozalizio ceremony the same year.<sup>106</sup> Venetian nobility and other dignitaries frequently required music for special occasions, and this provided regular opportunities for local musicians. Lotti composed cantatas for banquets hosted by Johann Baptist von Collaredo-Waldsee, the Ambassador to the Holy Roman Empire in Venice, on the occasion of the name-day of the Emperor Charles on 4 November<sup>107</sup> and the birthday of the Empress Elisabetta Christina on 28 August.<sup>108</sup> Manuscripts of these works are in the Österreichische Nationalbibliothek in Vienna. Other composers, such as Antonio Vivaldi<sup>109</sup> and Carlo Pollaro,<sup>110</sup> also produced works for this ambassador's entertainments.

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104: 'Si sono dati in noto per M.ro di Cappella della Chiesa Ducal di S. Marco, in Luoco del R. P. Antonino Biffi, in ordine a Proclama pubblicato li 19 Stt. 1735 [...] col slito emolumento di d. 400 e coll' uso e godimento della casa in Can.ca, e saranno soggetti agli obblighi contenuti nelle termini di questa Proc.tia. Gio. Porta, Maestro della Pietà, non comparso; 7-6 Ant. Pollaro VM; 9+4 Antonio Lotti.' Passadore and Rossi, *San Marco*, p. 319.

105: Caffi, *Storia*, p. 266.

106: I-Vnm: 10780.

107: 'Cantate nelle feste celebrate da S. E. il conte (Iohanne Baptista) Colloredo, ambasciatore di S. M. C. e cattolica in Venezia, per la solennita di san Carlo, nome ... della maesta sua. Vivae voci comitante clavichordio aptatum opus, ac annis 1714 - 1726 compositum.' A-Wn: Mus.Hs.37752.

108: 'Le stelle fortunate. Cantata festeggiandosi il ... giorno natalizio della sac. ces. cat. real maesta di Elisabetta Cristina, imperatrice regnante ... da s. E. conte Giov. Batt. Colloredo, ambasciatore cesareo in Venezia'. (Sempre in ver lieta sei); 2 voc., comitantibus instrumentis. Continentur.' A-Wn: Mus.Hs.19267.

109: RV689, now lost. See: Michael Talbot, *The Vivaldi Compendium*, (Woodbridge: Boydell Press, 2011), p. 49.

110: Selfridge-Field, *Venetian Opera*, p. 610.

## 2.10. Controversy

Lotti's 1705 published collection of madrigals was the source of two controversies during his lifetime. In 1716, a letter, entitled *Lettera familiare d'un accademico filarmonico*, was written as a scathing attack on Lotti's music. The letter was anonymous, but it has long been thought to be by Benedetto Marcello (1686 - 1739), a former pupil of Lotti.<sup>111</sup> Marcello's attack was printed—a copy exists in the Venetian Biblioteca Nazionale Marciana—but never published. The manuscript ends with the words:

This essay has been left unfinished, and was not published in print, as a favour to the composer of the madrigals at the request of a caring intermediary.<sup>112</sup>

One madrigal from the 1705 collection, *La vita caduta*,<sup>113</sup> was the source of another controversy as far away as London, some 30 years after its publication. A concert was given by the Academy of Ancient Musick in 1727, where the madrigal was presented by Maurice Greene (1696 - 1755) as the work of Giovanni Bononcini (1670 - 1747). Contemporary accounts vary in how the quarrel arose: either an audience member denounced the attribution, or the music was performed again in a subsequent concert, this time attributed to Lotti, after which Bononcini protested (although he declined to comment further).<sup>114</sup> The Academy was then riven into factions for and against Bononcini, and it is likely that the dispute was exaggerated and used for internal political shenanigans. The Academy's secretary, Hawley Bishop, wrote to Lotti, asking him to prove that the madrigal was his. Lotti provided a measured but conclusive assessment of the supporters of Bononcini:

I think, however, that they do not much consult the Honour of their Friend, because by separating from the Academy, they show a Resentment which might be just, were the Dispute about an only Child, but for a Madrigal indeed it is too much, since Signor Buononcini can make others equal and much superior. At Venice, on the contrary, and at Vienna, all is quiet.<sup>115</sup>

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111: Bologna, Civico Museo Bibliografico Musicale (I-Bc): MS H. 46: *Lettera famigliare d' un accademico filarmonico*, 1716.

112: 'Rèstando imperfètta, e non pubblicata la Stampa per fauorire (ad istanza di premurosa Intercessione) l' Auttore de' Madrigali, rèsta anche imperfetta la Copia.'

113: The title of the work is *La vita caduta*, though the opening words are *In una siepe ombrosa*.

114: Hawkins, *General History*, p. 862.

115: Bishop, *Letters*, p. 19.

Lotti settled the matter with notarised testimony from some significant figures from Venetian and Viennese society and music-making. From San Marco: Antonino Biffi, Gerolamo Melari, Giorgio Gentili, Claudio Frangioni and Michele Angelo Gasparini; from Vienna: Johann Joseph Fux, Antonio Caldara, Gaetano Orsini, the poet Pietro Pariati, whose texts Lotti had set and, most impressively of all, ‘Rev. Sig. D. Clemente Leopold de Tassis & Ottavio, late Chamberlain of the Golden Key to his Imp. Cath. Majesty, and Hereditary Postmaster-General of the Empire at Venice’. The incident led to Maurice Greene’s leaving the Academy and the fall of Bononcini from favour.<sup>116</sup> The Academy published their correspondence with Lotti in 1732, with English translations of the Latin, Italian and French used in the letters. Lotti seems to have been granted an honorary membership of the Academy, being described as ‘Brother Academician’ in the final letter.<sup>117</sup>

### 2.11. Santa Stella and Lotti’s step-daughter

Lotti’s wife, Santa Stella (c.1686 - 1759) started her opera career as early as 17, singing at the court of the Duke of Mantua, Ferdinando Carlo Gonzaga-Nevers (1652 - 1708), where Antonio Caldara was the maestro for both church and theatre. During the War of Spanish Succession, Mantua backed the French, in direct disobedience to the Holy Roman Emperor. In July 1702, the Duke fled the city, taking his court and 30 of the finest opera singers of the age with him to Casale Monferrato.

Opera	Role	Composer	Venue	Date
<i>Il più fedel tra vassalli</i>	Ianisce	F. Gasparini	Casale Monferrato	1703
<i>Gli equivoci del sembiante</i>	Silene	A. Caldara	Casale Monferrato	1703
<i>Il gran Pompeo</i>	Pompeo	[Anon.]	Casale Monferrato	1704
<i>La Partenope</i>	Rosmira	A. Caldara	S. Agostino, Genoa	1704
<i>L’Arminio</i>	Climene	A. Caldara	S. Agostino, Genoa	1705
<i>L’onestà nelli amori</i>	Elisa	A. Caldara	S. Agostino, Genoa	1705
<i>Il Meleagro</i>	Silvia	Martinenghi, Magni, Sabadini	Pavia	1705

Table 2.4: Opera roles taken by Santa Stella before arriving in Venice.<sup>118</sup>

116: Lowell Lindgren, ‘The three great noises fatal to the interests of Bononcini’, in *Musical Quarterly*, 41 (1975), p. 560.

117: Bishop, *Letters*.

118: Collated from Sartori, *Libretti*.

The Duke moved around northern Italy and France, before eventually seeking refuge in Venice in 1707.<sup>119</sup> Stella's name first appears on a printed libretto in 1703 for Gasparini's *Il più fedel tra vassalli*, and then on six more operas with the Mantuan company (See Table 2.4). Along with Antonio Caldara, Diamante Maria Scarabelli (1675 - 1725) and others, Santa Stella arrived in Venice as part of the Duke of Mantua's company and then left his service to find work in the city's many opera theatres. Stella made her Venetian debut, aged 20, in Lotti's opera *Sidonio* at the Teatro Tron di S. Cassiano in 1706, the libretto of which describes her as 'Virtuosa del Sereniss. di Mantova'. She went on to have a highly successful career, taking the lead soprano role in fifteen Venetian productions. (See Table 2.5.)

Opera	Role	Composer	Venue	Opening Date
<i>Sidonio</i>	Argene	A. Lotti	S. Cassiano	20 Nov 1706
<i>Taican, Re della Cina</i>	Gemira	F. Gasparini?	S. Cassiano	4 Jan 1707
<i>Achille placato</i>	Elena	A. Lotti	S. Cassiano	5 Feb 1707
<i>Il selvaggio eroe</i>	Gelinda	A. Caldara	S. Giovanni Grisostomo	20 Nov 1707
<i>La Partenope</i>	Rosmira	A. Caldara	S. Giovanni Grisostomo	26 Dec 1707
<i>Alessandro in Susa</i>	Statira	L. Mancina?	S. Giovanni Grisostomo	28 Jan 1708
<i>Astarto</i>	Elisa	T. Albinoni	S. Cassiano	11 Nov 1708
<i>Il falso Tiberino</i>	Lavinia	C.F. Pollaro	S. Cassiano	12 Jan 1709
<i>Engelberta</i>	Engelberta	T. Albinoni / F. Gasparini	S. Cassiano	26 Jan 1709
<i>Il tiranno eroe</i>	Emilia	T. Albinoni	S. Cassiano	26 Dec 1710
<i>Tamerlano</i>	Asteria	F. Gasparini?	S. Cassiano	24 Jan 1711
<i>La forza del sangue</i>	Zoe	A. Lotti	S. Giovanni Grisostomo	14 Nov 1711
<i>Pubblico Cornelio Scipione</i>	Anagilda	C.F. Pollaro	S. Giovanni Grisostomo	9 Jan 1712
<i>Irena augusta</i>	Irena	A. Lotti	S. Giovanni Grisostomo	22 Nov 1713
<i>Semiramide</i>	Semiramide	C.F. Pollaro	S. Giovanni Grisostomo	6 Jan 1714

Table 2.5: Opera roles taken by Santa Stella in Venice.<sup>120</sup>

In 1708, the Duke of Manchester offered Stella £500 to appear on the London stage, though no evidence has been found of her acceptance.<sup>121</sup> Lotti and Stella married on 12

119: Ursula Kirkendale, 'The War of the Spanish Succession Reflected in Works of Antonio Caldara', *Acta Musicologica*, 36,4 (1964), 221-233.

120: Information collated from: Selfridge-Field, *Venetian Opera*, and Sartori, *Libretti*.

121: Lowell Lindgren: 'Venice, Vivaldi, Vico and Opera in London, 1705-17: Venetian Ingredients in English Pasticcis', *Nuovi studi vivaldiani*, ed. A. Fanna and G. Morelli (Florence: Olschki, 1988), 633-666.

February 1713/14, in the church of S. Nicoletto dei Frari (see Fig. 2.6.). She also performed in three cities outside Venice: taking the title role in *Igene, Regina di Sparta* by C.F. Pollarolo, in Vicenza, on March 1708;<sup>122</sup> and the role of 'Beatrice' in *La virtù coronata* (music by Sabadini?), in Parma on 2 September 1714.<sup>123</sup> After that, she was the primo soprano in the Venetian opera company led by Lotti that travelled to Dresden in 1717, taking the lead soprano role in all of his operas there.

Her voice has been described by a number of her contemporaries. Pier Francesco Tosi, in his 1723 book, *Observations on the Florid Song*, attests that:

Signora Lotti [...] with a penetrating Sweetness of Voice, gained the Hearts of all her Hearers.<sup>124</sup>

Johann Joachim Quantz records the following:

Lotti had a complete, strong soprano voice, good intonation and good trill. High notes gave her some trouble. The Adagio was her strength, the so-called 'tempo rubato' I heard from her for the first time. She had a great presence on stage and her acting, especially playing exalted characters, was not to be improved upon.<sup>125</sup>

From her career, she amassed her dowry of 18,600 ducats for her marriage to Antonio.<sup>126</sup> With the money that Santa Stella commanded as a soprano, plus the fees which Antonio received for his operas, the couple would have been considerably wealthy. Like her husband, she was also a member of the Sovegno di S. Cecilia.<sup>127</sup> It seems that she retired from performing when the couple returned from Dresden in 1719, at the same time that Antonio stopped writing operas.

Stella had a daughter, Lucrezia Maria Basadonna, from a previous union with Pietro

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122: Sartori, *Libretti*, n. 12772.

123: Sartori, *Libretti*, n. 24989.

124: Pier Francesco Tosi, *Observations on the Florid Song, translated into English by Mr Galliard*, (London: Wilcox, 1743), p. 103.

125: 'Quantz sagt von ihr: Die Lotti hatte eine völlige starke Sopranstimme gute Intonation und guten Trillo. Die hohen Töne machten ihr einige Mühe. Das Adagio war ihre Stärke, das sogenannte Tempo rubato habe ich von ihr zum ersten Male gehört. Sie machte ans der Schaubühne eine sehr gute Figur und ihre Action war besonders in erhabenen Characteren unverbesserlich.' Fürstenau, *Geschichte*, i, p. 109.

126: I-Vas: Notarile, Testamenti, Ottaviano Nan Malipiero b.662, c.128. (Lotti's Will.)

127: Claudio Madricardo, 'La cappella di San Marco alla fine del '600', in: *Giovanni Legrenzi e la cappella ducale di San Marco*, ed. Francesco Passadore and Franco Rossi (Florence: Olschki, 1994), p. 122.



Basadonna (1675 - 1768), a member of a prominent Venetian noble family. As Pietro was married to Cecilia Giustinian from 1700 to 1737, the child was almost certainly born out of wedlock.<sup>128</sup> It is notable that the church where Lotti and Santa Stella were married was the site of the Basadonna family chapel. By the time Santa Stella had written her will in 1758, Lucrezia was in a convent. When Santa Stella died the following year, she bequeathed framed pictures, a silver cross, a watch, a porcelain coffee service, and an annuity of 100 ducats to her daughter, whom she describes as:

Sister Lucrezia Maria Basadonna, who professes in the venerable monastery of Santa Croce on the Giudecca, my most beloved daughter.<sup>129</sup>

Santa Stella also left 10,000 ducats to the monastery itself. Receipts, signed by Lucrezia for the annual payment, exist from 1760 until 1767. The lack of a signed receipt in the records thereafter might suggest that Lucrezia had died.<sup>130</sup>

Lucrezia's date of birth is unknown, though a large gap in Stella's opera roles between Jan 1709 and December 1710 might be indicative of a break from her career for the needs of maternity.

Santa died from tuberculosis on 18 September 1759, and was buried alongside her husband in S. Geminiano.<sup>131</sup> In Antonio's will, he had consistently referred to her as 'la mia Amatissima Consorte' (my most beloved consort), and generously provided for her, leaving her with 13,500 ducats, in addition to the return of her 18,500-ducat dowry.

Two printed librettos give Santa Stella a slightly different name: Caldara's *La Partenope* in Genoa, 1704 gives her the epithet 'La Santini'; and Albinoni's *Il tiranno eroe*, in Venice 1710, her name is given as 'Santa Stella Scarabelli'. This latter name is a confusion with the singer Diamante Maria Scarabelli, who was also a member of the Mantuan company that

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128: 'Lucrezia Maria Basadonna figlia di Santa Stella (che poscia fu moglie di Antonio Lotti maestro di musica) era figliuola naturale del nobile uomo Pietro Basadonna avo materno del doge Lodovico Manin (così a me S.E. co. Leonardo Manin).' Cicogna, *Inscrizioni*, iv, p. 646.

129: 'suor Lugrezia Maria Basadonna professa nel venerando monastero di Santa Croce alla Giudecca mia diletta figlia.' I-Vas: Notarile, Testamoni, Marin Negri b.744, c.159. (Santa Stella's Will.)

130: Receipts for 100 ducats each year from 1760 to 1767 can be found in: I-Vire: ZIT E 26.

131: Cicogna, *Inscrizioni*, iv, p. 121.



found success in Venice.<sup>132</sup> The former is also likely to be an error, possibly confusing her with Santa Santini.<sup>133</sup> In the remaining 25 librettos that give her name, she is described as either ‘Santa Stella’ or ‘Santa Stella Lotti’.

The singer Chiara Stella Cenacchi appears in various printed libretti between 1700 and 1716, and is occasionally described as ‘Bolognese, Virtuosa del Sereniss. di Mantova’. She is often thought to be Santa’s sister.<sup>134</sup> Apart from the similarity of name and appellation, no other evidence has been found to suggest a relationship, and this may be the sole grounds on which Caffi describes Stella as from Bologna.<sup>135</sup> However, Chiara is not listed in any libretti of operas performed at the Mantuan court. Records from Mantua show payments to ‘Adrianna Stella’ in 1704 alongside those made to Santa Stella.<sup>136</sup>

## 2.12. Further travels?

As outlined in 2.3, Lotti is known to have travelled to Novara in 1711 to direct a church service, and may have gone to Brescia for a performance of an oratorio in the same year. It is possible, or even likely, that he made other journeys, though documentary evidence is so far lacking. Two of his oratorios were performed in Vienna: *Il voto crudele* in 1712<sup>137</sup> and *L’umiltà coronata in Esther* in 1714.<sup>138</sup> (The latter was revived for another run in Vienna in 1721.<sup>139</sup>) His opera *Costantino* was first performed in Vienna on 19 November 1716,

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132: ‘It must have been about this time that he married a well-to-do singer, Santa Scarabelli Stella.’ David Mason Greene, *Greene’s Biographical Encyclopedia of Composers* (Garden City, NY: Doubleday, 1985), p. 195.

133: The article on Santa Stella in *Grove Music Online* states that ‘she sang at Munich in 1737 in Francesco Peli’s *La costanza in trionfo*.’ However, the printed libretto for this performance lists Santa Santini. Sartori lists her appearance in Turin in 1739, though again, this is Santa Santini. Other unsubstantiated claims include Stella singing in London in 1709. Sergio Durante, ‘Santa Stella’ in *Grove Music Online*. Oxford University Press. <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/O008280>> [Accessed 12 April 2016].

134: ‘Librettos cite Santa and her sister Chiara as singers at the Mantuan court’. Hansell and Termini, ‘Antonio Lotti’, *Grove Music Online*.

135: Caffi, *Storia*, p. 279.

136: Paola Besutti, ‘La figura professionale del cantante d’opera: le virtuose di Ferdinando Carlo Gonzaga’, *Quaderni storici*, 95,2 (1997), p. 423.

137: Printed libretto: Pietro Pariati, *Il voto crudele* (Vienna: eredi Cosmeroviani, 1712); Manuscript score, A-Wn: Mus.Hs.17695.

138: Printed libretto: Pietro Pariati, *L’umiltà coronata in Ester* (Vienna: eredi Cosmeroviani, 1714); Manuscript score, A-Wn: Mus.Hs.17672.

139: Sartori, *Libretti*, n. 24249.

with intermezzi by Caldara and an overture by Fux.<sup>140</sup> It seems probable that he would have been on hand to oversee these works, if not to direct from the keyboard. As we have already noted, Lotti's 1705 collection of madrigals and songs was dedicated to the Holy Roman Emperor, Joseph I, who paid for the publication and commended Lotti with a gold medallion and chain. It is again possible that he might have travelled to the court either to present the book or to receive the medallion. Lotti also corresponded with Ziani, the Imperial Kapellmeister, and each of them sent their compositions to the other. Several autograph manuscripts are now held in Vienna, possibly as a result of Lotti's correspondence with Ziani.

Oscar Teuber, in his 1883 *Geschichte des Prager Theaters*, wrote that Lotti travelled to Prague during his time in Dresden, regularly visiting the city until 1720,<sup>141</sup> though Daniel Freeman has pointed out that no evidence has been found to support it:

It has been presumed that Antonio Lotti may have written operas for Prague during the years 1718–20, when he frequently commuted to Prague from the court of Dresden. Unfortunately, no librettos or reports of performances survive, and this assumption cannot be verified.<sup>142</sup>

However, as shown in chapter 1, Lotti's sacred music is known to have been performed in Prague from about 1715. Printed libretti record performances of two of Lotti's opera, *Irene augusta* and *Porsenna*, in Prague in 1728, though there is no reason to suspect that Lotti would have supervised the proceedings personally.<sup>143</sup>

The city of Reggio Emilia held the première of Lotti's *Il Ciro in Babilonia* in April 1716. The libretto was written by Pietro Pariati, a native of Reggio, which might explain the location. Another of Lotti's operas may have been performed there: *Il tradimento traditor di se stesso* (retitled as *La virtù trionfante*) in 1711.<sup>144</sup> While it is unlikely that Lotti would have attended a local performance of an opera that had already been performed in Venice, he

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140: Sartori, *Libretti*, n. 06759.

141: 'Man kann sich denken, daß Lotti selbst so wie sein Personal, als er zwischen 1718 und 1720 wiederholt nach Prag kam, eine warme Aufnahme fand.' Oscar Teuber, *Geschichte des Prager Theaters*, 3 vols (Prague: Haase, 1883), i, p. 45.

142: Daniel E. Freeman, *The Opera Theater of Count Franz Anton Von Sporck in Prague* (Hillsdale: Pendragon Press, 1992), pp. 20-21.

143: Sartori, *Libretti*, nn. 13647 and 18975.

144: Sartori, *Libretti*, n. 25028.

may have travelled to Reggio for the première of *Il Ciro*.

## 2.13. Death

Lotti died of dropsy (oedema) on his birthday, 5 January 1739/40.<sup>145</sup> Records of the Procuratoria di San Marco show that on 3 January he was repaid 143 ducats, 4 grossi for expenses relating to music at Christmas.<sup>146</sup> On 9 January, letters were sent to the ambassadors of other city states, announcing the vacancy of his position at the ducal chapel following his death.<sup>147</sup> The *Pallade Veneta* reported his death simply in the journal of the week 2–9 January 1739/40.<sup>148</sup>

Lotti's will survives in three parts, unmistakably in his handwriting: one, dated 12 May 1738 and two codicils, dated 29 March 1739 and 16 September 1739.<sup>149</sup> He declares himself 'aggravato da male' (aggravated by illness) in the first amendment and 'inferme di corpo da lungo tempo' (infirm of body for a long time) in the second. This, combined with his petition to the Procurators of San Marco for his student, Saratelli, to deputise for him in 1732, suggests a lengthy, drawn-out illness in the years before his eventual demise.

His will reveals the extent of his wealth: he returned his wife's dowry of 18,600 ducats to her in money and goods, and provided a further 13,500 ducats in investments. Another 6,000 ducats in investment funds, along with his house at Strà, went to his brother Francesco. His sister Bernadina was to receive 30 ducats a year for life. It is in his will that he mentioned the carriage and horses that he and his wife were given when they left Dresden, which he also left to his wife (though one would hope with a different train of horses after 20 years). He itemised 35 ducats to be spent each year in perpetuity for his *Messa di Requiem* to be sung in San Geminiano: of which 15 ducats was for three priests to say the mass (out

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145: Caffi, *Storia*, p. 280.

146: '143 d, 4g a Lotti per spese di musici etc. per la notte e giorno di Natale.' Passadore and Rossi, *San Marco*, p. 320.

147: 'Lettera inviata agli ambasciatori in Napoli, Milano, Roma, Vienna, Dalmazia ed Albania: "Per sostituire all'veci del P. Antonio Lotti defonto, era Maestro in q.sta Ducale Cappella, dimandiamo V.E. di ricercase se in cotteste parti si attruovasse persona di virtù [...] e volesse esporsi al concorso. Tali notizie che attenderemo solecite ci renderanno assicurati di non aver lasciata intentata ogni via onde proveder di Maestro la Ducale Basilica.' Passadore and Rossi, *San Marco*, p. 320.

148: 2-9 I 1739. 'È pur passato all'altra vita il Signore Antonio Lotti, maestro di cappella della ducale basilica di San Marco.' Selfridge-Field, *Pallade Veneta*, p. 310.

149: I-Vas: Notarile, Testamoni, Marin Negri b.744, c.159. A transcription and translation can be found in Appendix C.

of which candles for the altar are to be bought), and the remaining 20 ducats was divided as 8 lire for the maestro, 4 lire for the vice-maestro if present, 6 lire for the librarian, and the rest split between the singers.<sup>150</sup> Santa Stella's will of 1759 also showed considerable prosperity: household staff included two boatmen, three servants and a cook.<sup>151</sup>

Lotti was buried in the church of S. Geminiano.<sup>152</sup> In the week of 13-20 February 1739/40, the *Pallade Veneta* reported that a solemn memorial service for Lotti was held by the musicians of San Marco that Friday at S. Salvatore.<sup>153</sup> Lotti's wife, Santa Stella, died in 1759, and her body was placed in his tomb. The inscription read:

ANTONIO LOTTI IN DUCALI BASILICA MUSICES MODERATORI SANCTA STELLA  
CONIUGI CHARISSIMO PRAEDEFUNCTO AC SIBI T.F.M. AN. MDCCLIX

'Antonio Lotti, master of the musicians in the Ducal Basilica; Santa Stella, wife most dear before death, beside one another. 1759.'

S. Geminiano stood at the west end of Piazza S. Marco, but was demolished by Napoleon to complete the Piazza's arcade, and their tomb was opened and emptied on 25 June 1807 at 10 o'clock.<sup>154</sup> The current whereabouts of the contents are unknown.

Lotti was succeeded as maestro di cappella at San Marco by Antonio Pollarolo, who had previously vied with him for the post in 1733 and 1736. After Pollarolo's death in 1747, the post would be held consecutively by two of Lotti's students, Giacomo Giuseppe Saratelli (1747-62) and Baldassare Galuppi (1762-85). Lotti achieved some recognition in the 20th century by having a street on the Lido at Venice named after him.<sup>155</sup> Adjacent streets are named after Vivaldi, Cavalli and Marcello.

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150: A ducat was worth 6 lira and 4 soldi, or 124 soldi. (20 soldi to the lira.)

151: I-Vas: Notarile, Testamoni, Marin Negri b.744, c.159. A transcription and translation can be found in Appendix C.

152: Caffi, *Storia*, p. 281.

153: '13-20 II 1739: Venerdi mattina della scorsa dalli musici ducali furono celebrate solenni esequie nel tempio di San Salvatore al celebre defonto, loro maestro Antonio Lotti, che colle sue più ammirabili che imitabili idee fece, sin che visse, conoscere quant'esso valesse nella fecondità de' musicali componimenti.' Selfridge-Field, *Pallade Veneta*, p. 315.

154: Cicogna, *Inscrizione*, iv, p. 113.

155: *Venezia, Mappa*, (Novara: DeAgostini, 2002).

## 3. Lotti, Liturgy, Custom and Practice

### 3.1. Introduction

It is worth setting the scene in which Lotti lived and worked: the nature of the church services in which he participated, his duties for the posts that he held, and the requirements of the institutions that he served. By the end of the 17th century, the Venetian state was in a steady, terminal decline from the glory days when its empire stretched across the Eastern Mediterranean, and its influence even further. The advancing Ottoman Empire had cut swathes into Venetian territories, and by the close of the 18th century, Napoleon would capture the city on the lagoon, La Serenissima, herself. As the Corsican's forces surrounded the lagoon in May 1797, the last Doge, Lodovico Manin, removed the *corno ducale* from his head, famously saying 'I won't be needing this again', bringing to an end more than a thousand years of the Venetian Republic. But before the bitter end, Venice continued to have one major export and attraction: culture. It was already a obligatory tourist destination, as it remains to this day, where visitors would come to see (and to purchase) works of art, to celebrate the Carnevale, and to listen to music in its opera theatres, palazzi, ospedali and churches.<sup>1</sup>

Music in churches is of course designed to be used within services of worship, and so it would seem necessary to offer a brief outline of the nature of the services for which Lotti was writing. By the 18th century, the liturgy of the Catholic Church had followed a traditional structure that had evolved over the centuries since at least the turn of the millennium. In a response to the Reformation in Northern Europe, the Council of Trent attempted to standardize 'Roman usage' in the 1560s, (known as the 'Tridentine' rite after the Latin name for the city of Trento).<sup>2</sup>

The church liturgy was divided into the services of Mass and the Divine Office. The Divine Office is a collection of different services for various times of the day, having its origin in daily monastic worship: Matins, Lauds, Prime, Terce, Sext and None, Vespers and

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1: John Julius Norwich, *A History of Venice* (London: Penguin, 1983), p. 631.

2: Michael A. Mullett, *The Catholic Reformation* (London: Routledge, 1999), pp. 29-68.

Compline. The contents of this daily routine varied depending on the day of the week. Sunday started the week, and was always ‘festal’ — a feast day (a special day of celebration), the remainder of the week being ‘ferial’ (not a feast day). The main textual component of the Office is the recitation of psalms, and in the course of a week, all 150 psalms would be recited across the 56 services. Vespers also included one or more hymns, and the canticle *Magnificat* (‘the song of Mary’). Compline included the Cantic *Nunc dimittis* (‘the song of Simeon’). Matins included the *Te Deum laudamus*, a hymn of praise. The Mass incorporated six fixed texts —Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei— known as the ‘Ordinary’, together with biblical readings and a variety of texts that varied across the week in the same way as those for the Office (known as ‘Propers’).<sup>3</sup>

To this weekly pattern, for both Mass and Office, was added an annual cycle of feast days, with particular days of the calendar being set for the celebration of particular saints, the Virgin Mary, and other objects of veneration. The liturgical requirements of this annual cycle were known as the ‘Proper of the Saints’, or *Sanctorale*. Feast days in the *Sanctorale* took precedence over the weekly cycle of prayer. Thus, a saint’s day falling on a Tuesday would be a feast day, not a ‘ferial’ day as would be otherwise be the case.

To complicate matters further, there was another annual cycle of feasts and seasons, known as the ‘Proper of the Time’, or *Temporale*. The church year started with Advent, followed by a series of feasts celebrating the birth, life, death, resurrection, ascension and glory of Christ. Some of these were on fixed calendrical dates, such as Christmas and Epiphany, and so would fall on a different day of the week each year. Others were dependent upon the date of Easter, which is (broadly speaking) calculated as the first Sunday after the full moon following the Spring Equinox (thereby falling between 22 March and 25 April). Days such as Ash Wednesday, Palm Sunday, Good Friday, Ascension Day (a Thursday), Pentecost (a Sunday) and Corpus Christi (a Thursday) all derive their calendrical date in any given year from the determined date of Easter.

Additional complexity arises when a ‘moveable feast’ from the *Temporale* falls on the same day as a calendrical feast from the *Sanctorale*. For instance, if a calendrical saint’s day

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3: For a more detailed account of liturgical practices, see: John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford: Clarendon, 1991).

fell within Holy Week, then the saint's day would be 'transferred' and celebrated on a later date. Some festivals were celebrated not just on one day, but for a whole week, or a succession of weeks. So in order to determine the correct 'propers' for a service—the changeable psalms, antiphons, graduals, responsories, introits, alleluias, offertories, hymns and other texts appropriate for that day—one would need to know (in ascending order or priority): what day of the week it was; whether the date corresponded to a fixed feast; and whether the day fell on a moveable feast or within a particular season. Although musicians were often required to set a variety of texts 'proper' to a particular feast day, there was greater utility in setting those texts that would be used most often: such as the mass ordinary and those psalms that were frequently appointed for Vespers on feast days, plus canticles like the Magnificat, which was also sung at Vespers.

### 3.2. Marcan and Roman Liturgies

San Marco, which was at that time the Doge's chapel and not the city's cathedral, had its own liturgy that survived the standardization of Roman usage in the 16th century. Almost all other churches in Venice followed the Roman rite, except on the occasions when the Doge would attend, as part of a procession known as the *andata*.<sup>4</sup> There were at least 17 major *andate* each year, which would not only celebrate religious feast days but also commemorate Venetian history, such as military victories or the deliverance of the city from plague.<sup>5</sup>

The differences between the two rites mainly relate to different texts being used for Propers on certain feast days. However, as far as the mass is concerned, Jonathan Drennan suggests that the difference between Marcan and Roman usage was not significant:

... of the many masses celebrated during the liturgical year, few actually deviated from the Roman Rite, and in the occasional places where modifications occurred, the disparities

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4: 'On 1 January 1613, Doge Marc' Antonio Memo emphasised that the rite of St. Mark's was to be used not only in the church itself but also in the four small churches under ducal jurisdiction and in any church visited by one of his ceremonial *andate* around the city on major feasts.' James H. Moore, 'Vespero delli Cinque Laudate and the Role of Salmi Spezzati at St. Mark's', *Journal of the American Musicological Society*, 34,2 (1981), p. 275. The four small churches mentioned are: Santa Maria in Broglio, SS. Filippo e Giacomo, San Giacomo di Rialto, and San Giovanni Nuovo di Rialto. Moore, *Cinque Laudate*, p. 255 (fn. 19).

5: Francesco Sansovino and Giustiniano Martinioni, *Venetia città nobilissima* (Venice: Curti, 1663), pp. 492-525.



were unremarkable.<sup>6</sup>

Greater differences are found between the two rites in the liturgy of the Office, particularly Vespers. One of the most particular traditions at San Marco was the Marcan liturgy of Cinque Laudate. This was a special Venetian ‘cursus’ —the set of psalms used at Vespers for a particular feast— which was not found in the Roman rite. The psalms were *Laudate pueri*, *Laudate Dominum omnes gentes*, *Lauda anima mea*, *Lauda Dominum quoniam bonus* and *Lauda Jerusalem*, and were always sung as double-choir settings. Another Marcan custom was the opening of the Pala d’oro.<sup>7</sup> The Pala is a large, golden, jewel-encrusted altarpiece, whose glistening treasures from the sack of Constantinople could be hidden from view for ferial services or revealed for festal ones. The two peculiarities coincided on certain feast days, so that:

Every service for which the Orationale prescribes the Cinque Laudate is also a service for which the Pala d’oro was opened and a double-choir Vespers required.<sup>8</sup>

However, while the Pala was opened on more than 50 occasions during the year, only around half of these would be Cinque Laudate Vespers.

Following the fall of the Venetian republic, the ducal chapel became the city’s cathedral in 1807, at which time it adopted the Roman rite and dispensed with its particular traditions.<sup>9</sup>

### 3.3. Musical tradition at San Marco

A great deal has been written concerning the placement of the musicians at San Marco, especially relating to the traditional repertoire there of *salmi spezzati* — psalms for two or more choirs performed antiphonally. From contemporary documents of the cappella, descriptive accounts, and even artwork,<sup>10</sup> scholars such as David Bryant, James H. Moore

6: Jonathan Drennan, ed. *Complete Masses of Natale Monferrato* (Middleton: A-R Editions, 2014), p. xi.

7: Moore, *Cinque Laudate*, p. 269.

8: Moore, *Cinque Laudate*, p. 271.

9: Moore, *Cinque Laudate*, p. 254.

10: Particular scrutiny has been applied to a painting by Alessandro Piazza, depicting a ceremony in San Marco of 1690, in which Doge Francesco Morosini receives a gift from the Pope. This shows the south wall of the chancel, with singers and instrumentalists in various positions. See: Frederick Hammond, ‘Performance in San Marco: A Picture and Two Puzzles’, *Early Music*, 40 (2012), 253–264.



and Laura Moretti have determined that there were as many as twelve separate locations where singers and instrumentalists might be placed (see Fig. 3.1 and 3.2), whose nomenclature is somewhat confusing. First, there are the two organ lofts (*cantorie*) on either side of the chancel: one on the north side containing the first organ, above the chapel of S. Pietro (**A** in Fig. 3.1), and one on the south side with the second organ, above the chapel of S. Clemente (**B**). Next, there are the two *nicchie* (**C, D**), also referred to as *palchetti*.<sup>11</sup> these are galleries at the same level as the *cantorie*, on the corner with each transept, with openings facing into both the chancel and the main body of the church. These may have housed portable chamber organs (*organetti*) on some occasions.<sup>12</sup> The same names (*nicchie, palchetti*) are also used to describe two more balconies on each side (**G, H**), directly below the previously mentioned *nicchie*, in the arch that supports the uppermost gallery.<sup>13</sup> These balconies face into the chancel and are also referred to using the third name of *pergoli*.<sup>14</sup> Then there are two pulpits raised from the floor of the church on the west side of the rood screen (or iconostasis) at each end, where it meets the corner of transept. One, on the north side is known as the *pulpitum novum lectionum* (**E**). The other, on the south side, is called the *pulpitum magnum cantorum* in Latin, and in Italian referred to either as the bigonzo or as yet another *pergolo* (**F**). In addition to these places, special occasions might call for temporary platforms to be built to house musicians. At other times, the singers might perform on the floor of the chancel: near the high altar, or by the steps of the iconostasis.<sup>15</sup>

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11: 'These *palchetti* were the two raised niches (often termed *nicchie* in documents) at the angle of the two sides of the sanctuary and the respective transepts'. Talbot, *Vinaccesi*, p. 98.

12: Talbot, *Vinaccesi*, p. 99.

13: 'Below this, in the double-tiered arch (or *nicchia*, as it is called in the documents) are two groups of singers. On the upper level are three *viole da braccio* and a violone. On the lower level are three singers and a plucked string instrument.' James H. Moore: *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, (Ann Arbor: UMI Research Press, 1981), i, pp. 108-109.

14: 'Closer towards the rood screen are two balconies —*nicchie* or *pergoli*— one above the other. The upper *pergolo* contains three *viole da braccio* and a violone, the lower one holds three singers and a plucked string instrument.' Hammond, *Performance*, p. 253.

15: David Bryant, 'The cori spezzati of St Mark's: Myth and Reality', *Early Music History*, 1 (1981), p. 175.

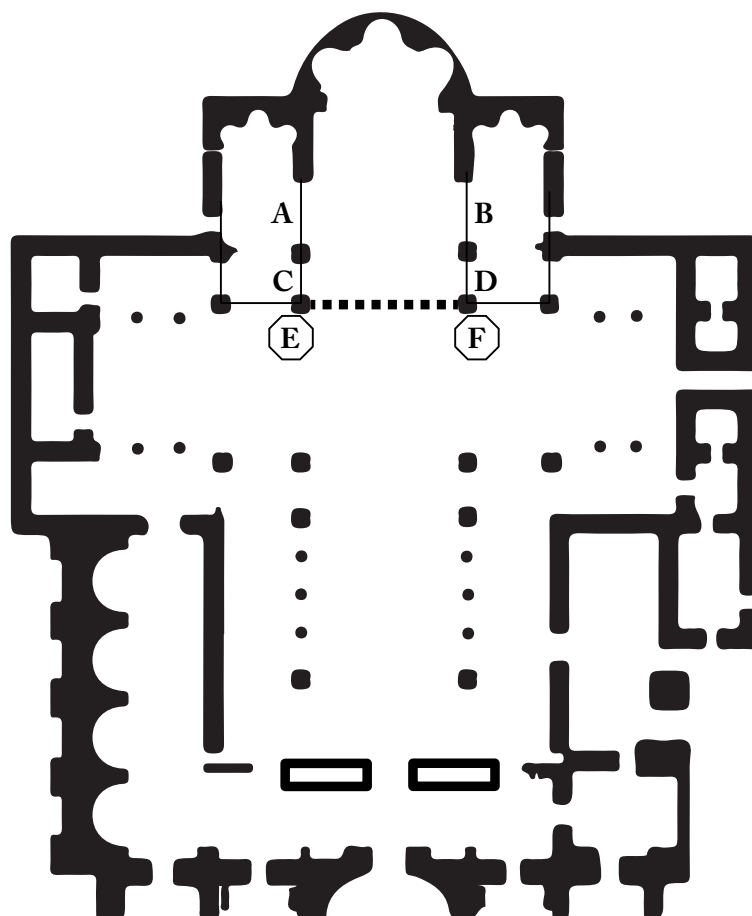


Fig. 3.1: Ground-plan of San Marco. A, B: organ lofts. C, D: *nicchie* or *palchetti* galleries. E: *pulpitum novum lectionum*. F: *pulpitum magnum cantorum* (*bigonzo*). Dotted line indicates rood screen (*iconostasis*).

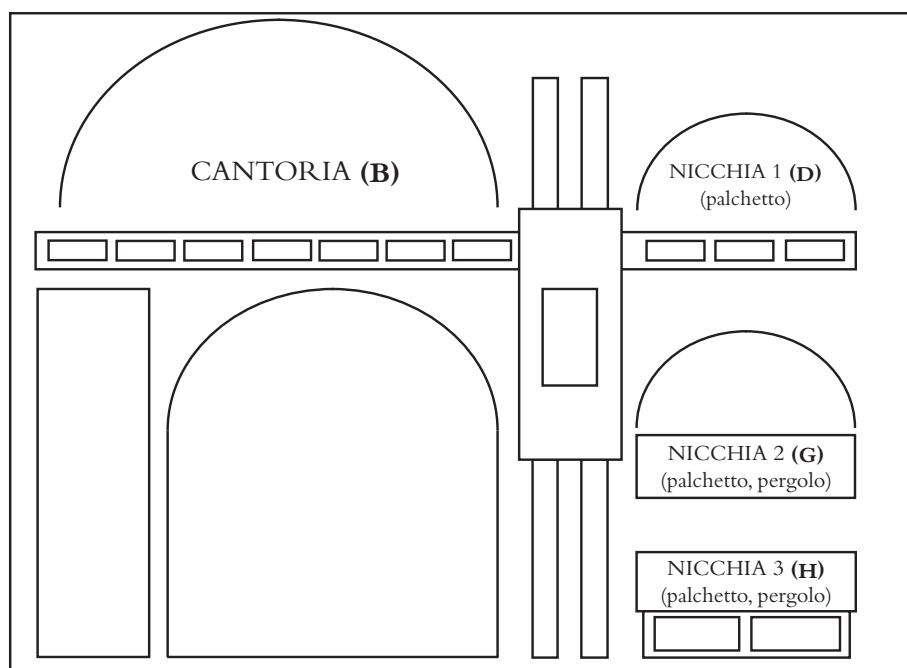


Fig. 3.2: Plan of south side of chancel, showing *cantoria* B and *palchetti* D, G, H.

Which of these many different positions the choir and orchestra would use would depend largely upon the nature of the music to be performed, which itself was dependent upon the type and solemnity of the service. Services at San Marco can be split into five categories,<sup>16</sup> depending on the number of musicians required. First, no musicians at all (with only the celebrating priests singing plainchant); next, some portion of the choir (likely no more than 12) singing a cappella in the bigonzo or lowest *pergoli*; next, some singers in one or both *cantorie* with organ accompaniment; then, a larger choir with half the orchestra; and finally the larger choir with the full orchestra. The most common usage was for a group of singers to perform a cappella music for mass and the office<sup>17</sup> from the bigonzo.<sup>18</sup> However, when the Doge was present, he would sometimes take his place in the bigonzo, the choir relocating to the pulpit on the other side of the rood screen, the *pulpitum novum lectionum*.<sup>19</sup> The Doge's presence would also require the instrumentalists of San Marco to be in attendance,<sup>20</sup> though this would not always mean that they would accompany the singers, but rather provide instrumental interludes, such as at the Gradual and Elevation, and fanfares for the Doge's arrival and departure.<sup>21</sup>

It might be assumed that when performing polychoral music, the singers at San Marco were divided into choirs of equal size. However, it has now been demonstrated that the choirs were unequal: one choir of soloists and one choir of the remainder. David Bryant sums it up nicely:

It would seem possible, then, to state quite categorically that in St. Mark's, at least, the eight-voice salmi spezzati of Willaert and Croce were not, as has been believed hitherto, performed antiphonally, but rather responsorially, with four vocal soloists in one of the musical groups and all the rest of the singers, anything up to nine (for the second half of the sixteenth century) or eighteen (from the early seventeenth century onwards), in

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16: Selfridge-Field, *Instrumental Music*, p. 22.

17: 'Daily High Mass abandoned flamboyant musical forms in favor of the more straightforward a cappella style. As with requiem and vespers music, a cappella settings were performed predominantly from San Marco's octagonal pulpit, known as the bigonzo. [...] The music was sung by approximately half the choir.' Drennan, *Monferrato*, p. xi.

18: Bryant, *Cori spezzati*, pp. 170-172.

19: Bryant, *Cori spezzati*, pp. 175.

20: Selfridge-Field, *Instrumental Music*, p. 21.

21: Selfridge-Field, *Instrumental Music*, p. 24.

the other.<sup>22</sup>

While the location for the performance of *salmi spezzati* is thought by scholars such as David Bryant and John H. Moore to be the bigonzo, Laura Moretti has recently argued that the lowest of the two *pergoli* on either side of the chancel may have also been used—and indeed built—for this purpose.<sup>23</sup>

Half the orchestra with full choir was required for mass on three days (Pentecost, SS. Philip and James, and the Nativity of the Blessed Virgin). The orchestra also performed instrumental music on six feast days when the choir performed the mass a cappella. The full choir and full orchestra were only required for mass on the most solemn occasions: the Marian feasts of the Annunciation and the Assumption; the saints' days of St. Mark, St. Anthony of Padua and local saint San Pietro Orseolo; Christmas, Easter, the Doge's coronation and its anniversary. The same forces were used for Vespers only on two days: the feast of St. Mark and the Vigil of Ascension Day. On the occasions when concertato works were being performed, the singers and instrumentalists would be divided into two choirs occupying the organ lofts above the chapels of S. Pietro and S. Clemente.<sup>24</sup> These positions would look down into the chancel of the building, where the priests officiated. More instrumentalists would be housed in the *nicchie*, on each side. Michael Talbot summarises:

Works with full instrumental accompaniment, either a 4 or a 8, were performed on the altar side of the iconostasis, the musicians being accommodated in the organ lofts and in various supplementary galleries that included the two facing raised galleries with openings both to the choir and to the nave.<sup>25</sup>

### 3.4. Lotti's duties as organist

An account of 1677 states that the singers had to attend 216 vespers, 245 masses, 7 complines, 4 Matins, and a handful of other services and processions in the course of the year.<sup>26</sup>

A list of the organists' duties suggests a considerably lighter load: Mass on Sundays (except

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22: Bryant, *Cori spezzati*, p. 169.

23: Laura Moretti, 'Architectural Spaces for Music: Jacopo Sansovino and Adrian Willaert at St Mark's', *Early Music History*, 23 (2004), 153–184.

24: Selfridge-Field, *Instrumental Music*, p. 22.

25: Talbot, *Sacred Music of Vivaldi*, p. 88.

26: Talbot, *Sacred Music of Vivaldi*, p. 87.

for Lent and Advent), 30 vespers and a handful of other services when ensemble music was required.<sup>27</sup> This suggests that a large proportion of the services were performed unaccompanied. However, when present, the organists' duties were not only to accompany the singers but also to provide music with the other instrumentalists. The first and second organist performed the same functions, merely alternating weekly duties,<sup>28</sup> which is why the two were paid the same sum. As Lotti was, throughout his career, also working to provide music for other churches in the city, composing and directing opera, and teaching at the Ospedale degli Incurabili, some horse-trading of weekly rotas must have taken place between the two organists.

The extent to which the organists at San Marco had opportunities to compose was limited. Talbot, in his 1994 book on Benedetto Vinaccesi (second organist while Lotti was first organist), wrote:

The official duties of an organist provided little scope for composing music for the repertory of the cappella ducale. The composition of new works on liturgical texts was strictly the prerogative of the primo maestro.<sup>29</sup>

Claudio Madricardo points out that:

The foremost important duty was the purview of the maestro: he was responsible for the overall direction of the music and the composition of the major part of the music expressly produced for San Marco.<sup>30</sup>

So although the San Marco organists may have produced works for the ducal chapel, it would have been unusual for their output to exceed that of the maestro. Indeed, Talbot suggests that Lotti's *Credo in G minor* [140] may have been one such work, written for San Marco by Lotti while he was organist:

An example of a work written for the ducal church in this style is the *Credo a 8 voci con istromenti in G minor* by Antonio Lotti ... Although Lotti was *primo maestro* briefly from

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27: 'One or both organists were required to be present at Mass on Sundays (except those of Advent or Lent), at all the services named subsequently in connection with ensemble music and at Vespers on thirty specified feast days.' Selfridge-Field, *Instrumental Music*, p. 11.

28: Selfridge-Field, *Instrumental Music*, p. 11.

29: Talbot, *Vinaccesi*, p. 107.

30: 'Il primo incarico per importanza era ricoperto dal maestro di cappella: sua la responsabilità per la direzione dell'intero insieme e per la composizione della maggior parte delle musiche espressamente realizzate per San Marco.' Passadore and Rossi, *San Marco*, p. 46.

1736 to 1740, it is likely that he was able to contribute to the repertory of San Marco well before then.<sup>31</sup>

One of the documented opportunities for the organists to compose material for the chapel occurred annually:

Exceptionally, the organist in attendance on Christmas Eve had the prescribed task of composing the Kyrie for the Mass.<sup>32</sup>

This practice is confirmed by an account of Midnight Mass on Christmas Eve at San Marco in 1753 by Giovanni Meschinello, where he clearly notes that the maestro composed the bulk of the music, with the organist providing the Kyrie:

The day of All Saints is solemn; but much higher is the Eve of Christmas. It begins with Vespers and Compline and, continuing with Matins, ends with a Pontifical Mass, celebrated by the Dean, concluding at about the fourth hour. The church is grandly illuminated, the gathering is honoured with nobility, and the maestro di cappella has all the responsibility of showing his talent through the distribution of many choirs that bring celestial melody, employing them in motets of the most exquisite music. The composition is always new; the Kyrie is the work of that week's organist.<sup>33</sup>

Lotti's seven large-scale Kyries are scored for two choirs and a *coro palchetto* of three voices (ATB). This term is clearly redolent of usage at San Marco, given the architectural structures of that name in the chapel (as described in 3.3), and so it is likely that these works were composed for Christmas Eve at San Marco over the course of Lotti's tenure as organist. As will be shown in 3.5.1, from the available dates of the source material, it is probable that these Kyries were written between Lotti's appointment as first organist in 1704 and his departure for Dresden in 1717.<sup>34</sup>

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31: Talbot, *Sacred Music of Vivaldi*, pp. 88–91.

32: Talbot, *Vinaccesi*, p. 107.

33: 'Il giorno di tutti li santi è solenne ancor esso; e molto maggiore è quello della Vigilia del SS. Natale. Comincia col Vespero e Compieta, e proseguendo col mattutino finisce colla messa pontificale, che si celebra dal Primicerio, e che termina verso le ore quattro. La Chiesa viene pomposamente illuminata, il concorso è straordinario di Nobiltà, ed il Maestro di cappella ha tutto l'impegno di far comparsa del suo talento, nella distribuzione di molti cori che reccano celeste melodia, impiegando con motetti li Musici più esquisiti. La composizione e' sempre nuova, ed il Kirie é Opera dell'Organista della settimana.' Giovanni Meschinello, *La chiesa ducale di S. Marco*, 4 vols (Venice 1754), iii, p. 47.

34: For a complete musical example of a *palchetto* Kyrie by Lotti, see Appendix B.1.

### 3.5. Musicians at San Marco

From the start of Lotti's tenure at San Marco, the number of instrumental posts were fixed at 34, though the particular arrangement of forces was to vary somewhat. (See Table 3.1) A trumpeter was employed in 1689, as the start of a gradual move away from cornetts. The year 1698 marked the appointment of Onofrio Penati (c.1662 - 1752) as the first oboe player at San Marco. The post of bassoonist was not re-appointed after it fell vacant at the end of the century, and the number of musicians as a whole started to dwindle. By 1708, there were only 24 players, and this declined still further to 21 over the next five years. In 1714, the maestro, Antonino Biffi, undertook a reorganization of the orchestra and by Christmas of that year 13 extra instrumentalists had been employed.<sup>35</sup> On top of the full-time musicians, supernumeraries, such as the violone player Girolamo Personelli, were frequently and regularly employed for major feast days, when the music was likely to be more elaborate.<sup>36</sup>

	1685	1708	1714	1720
violin	8	10	13	12
violette (viola)	11	3	7	10
viola da braccio	2	1	3	3
violone	3	1	3	4
theorbo	4	3	3	2
oboes	—	1	1	1
cornetts	2	—	1	—
bassoons	1	—	—	—
trombones	3	2	2	1
trumpets	—	2	1	1
	34	24	34	34

Table 3.1: Instrumental forces at San Marco.<sup>37</sup>

Like the instrumental positions at San Marco, the number of singers remained reasonably constant, though the voices were not always well balanced, with the alto section being particularly weak until 1720, when more even numbers were restored. Furthermore, not all the singers could be called upon at any one time.

35: Selfridge-Field, *Instrumental Music*, p. 20.

36: Selfridge-Field, *Instrumental Music*, p. 304.

37: Talbot, *Vinaccesi*, p. 324; also Caffi, *Storia*, pp. 417-419.



	1687	1708	1714	1720
Soprano	6	13	12	9
Alto	7	4	6	8
Tenor	13	11	10	9
Bass	10	8	8	9
	36	36	36	35

Table 3.2: Singers employed at San Marco.<sup>38</sup>

Comparing the forces in tables 3.1 and 3.2 with Lotti's scoring across all his concertato works (Table 3.3), there are several pieces that exceed the capabilities of San Marco. While supernumerary musicians were employed for special occasions, there were still constraints. Most tellingly, there is no record of an additional freelance oboist being paid until 1748.<sup>39</sup> Any work with two oboe parts would therefore have been written for another church in the city, and not San Marco. Six of the fourteen large-scale Gloria settings, six of the eighteen Vesper psalms and the concertato *Requiem* [93] are all scored for two oboes. The reduced numbers of players before Biffi's reorganization of 1714 would not have prevented any further works from being performed at San Marco.

Title		Voices	Violin	Viola	Basso	Oboe	Bassoon	Trumpet	Flute
<i>Confitebor tibi No. 1</i>	[69]	SATB	2	1	1	2	1		2
<i>Confitebor tibi No. 2</i>	[70]	SATB	2	2	1	1			
<i>Confitebor tibi No. 3</i>	[71]	SSSATB	2	1	2	2			
<i>Credidi</i>	[72]	SATB	2	1	1				
<i>Credo in B<math>\flat</math> No. 1</i>	[136]	SATB	2	1	1				
<i>Credo in B<math>\flat</math> No. 2</i>	[137]	SATB	2	1	1				
<i>Credo in D minor</i>	[138]	SSSAAATTBB	2	2	1				
<i>Credo in F</i>	[139]	SSAATTBB	2	2	1				
<i>Credo in G minor</i>	[140]	SATB, SATB	2	2	1				
<i>Dixit Dominus in A</i>	[73]	SSSAAATTTBBB	2	2	1	2		1	
<i>Dixit Dominus in C</i>	[74]	SSATB, SSATB	4	2	1	2		1	
<i>Dixit Dominus in D</i>	[75]	SSAATTBB, SSAATTBB	2	2	1	2	1	1	
<i>Dixit Dominus in G minor</i>	[76]	SSATB	2	1	1				
<i>Dixit Dominus in G No. 1</i>	[77]	SSATB	2	2	1	2			
<i>Dixit Dominus in G No. 2</i>	[78]	SATB, SATB	2	2	1	1			
<i>Domine, ad adjuvandum me</i>	[16]	SSATB, SSATB	4	2	2	2	1		
<i>Gloria in A</i>	[122]	SSAAATTTBBB	2	2	1	1		2	
<i>Gloria in C No. 1</i>	[123]	SSAAATTTBBB	2	1	1	2	1	1	
<i>Gloria in C No. 2</i>	[124]	SSAATTB, SSAATTB	4	2	1	2	1	1	
<i>Gloria in C No. 3</i>	[125]	SATB, SATB	4	2	1	1		1	
<i>Gloria in D No. 1</i>	[126]	SATB, SATB	2	2	2	2		1	
<i>Gloria in D No. 2</i>	[127]	SSATB	2	1	1	1		1	

38: Talbot, *Vinaccesi*, p. 324; also Caffi, *Storia*, pp. 405-406.

39: Selfridge-Field, *Instrumental Music*, p. 308.

Title		Voices	Violin	Viola	Basso	Oboe	Bassoon	Trumpet	Flute
<i>Gloria in D No. 3</i>	[128]	SATB	2	1	1	1			
<i>Gloria in F No. 1</i>	[129]	SSATB	2	1	1	2			2
<i>Gloria in F No. 2</i>	[130]	SSAATTBB	2	2	1	2	1	1	
<i>Gloria in F No. 3</i>	[131]	SATB	2	1	1				
<i>Gloria in F No. 4</i>	[132]	SATB	2	2	1				
<i>Gloria in F No. 5</i>	[133]	SSSSAAAATTTBBBB	4	2	1	1		1	
<i>Gloria in G No. 1</i>	[134]	SSAAAATTTBBBB	2	1	1	2		1	
<i>Gloria in G No. 2</i>	[135]	SSAATTB	2	2	1	1		1	
<i>In omni tribulatione nostra</i>	[22]	SATB	2	2?	1	2?	1?		
<i>Kyrie in B<math>\flat</math></i>	[110]	ATB, SSATB, SSATB	2	2	1	1			
<i>Kyrie in C minor</i>	[111]	ATB, SSATB, SSATB	2	1	1				
<i>Kyrie in C</i>	[112]	ATB, SATB, SATB	2	1	1	1		1	
<i>Kyrie in D minor</i>	[113]	ATB, SSATB, SSATB	2	1	1				
<i>Kyrie in D minor No. 2</i>	[114]	SSATB, SSATB	2	1	1				
<i>Kyrie in D minor No. 3</i>	[115]	SATB	2	1	1			1	
<i>Kyrie in E minor</i>	[116]	ATB, SSATB, SSATB	2	2	1	1			
<i>Kyrie in F No. 1</i>	[117]	SATB	2	1	1				
<i>Kyrie in F No. 2</i>	[118]	SATB	2	1	1				
<i>Kyrie in G minor No. 1</i>	[119]	SATB	2	2	1				
<i>Kyrie in G minor No. 2</i>	[120]	ATB, SSATB, SSATB	2	1	1				
<i>Kyrie in G</i>	[121]	ATB, SATB, SATB	2	2	1				
<i>Laudate Dominum</i>	[81]	SATB	2	1	1			1	
<i>Laudate pueri a 4</i>	[85]	SATB	2	1	1				
<i>Laudate pueri for SSA</i>	[83]	SSA	2	1	1				
<i>Laudate pueri for SSB</i>	[84]	SSB	2	1	1	1			
<i>Magnificat con strumenti</i>	[66]	SATB	2	2	1				
<i>Messa a tre voci No. 1</i>	[98]	STB	2		1				
<i>Messa a tre voci No. 2</i>	[99]	TTB	2		1				
<i>Messa a tre voci No. 3</i>	[100]	STB	2		1			1	
<i>Miserere mei in A minor</i>	[86]	SATB	2	2	1				
<i>Miserere mei in C minor</i>	[87]	SATB	2	2	1				
<i>Miserere mei in E minor</i>	[89]	SATB	2	2	1				
<i>Regina caeli No. 2</i>	[53]	S	2	1	1				
<i>Requiem</i>	[93]	SSAATTTBBB	2	2	1	2	1	1	
<i>Virtuti et gloria honori</i>	[41]	SATB	2	1	1	1		1	

Table 3.3: Vocal and instrumental scoring of Lotti's concertato sacred works.

The double orchestra setting of *Domine, ad adjuvandum me* [16] also exceeds the standard San Marco forces, and is likely to have been written for another church for liturgical reasons, as noted below in 3.5.1. Although there were also trombonists at the ducal chapel, trombones are not explicitly scored in any of Lotti's works.

The vocal scorings of Lotti's concertato works would suggest that he was habitually writing for choirs of large numbers of singers. In 1708, with only four altos on the books at San Marco, Lotti's large scale Kyries, which have four soprano parts and three separate alto, tenor and bass parts, would have stretched the cappella's assets, even if sung one to

a part, as the entire choir of 36 could not always be mustered. Several of the settings with large vocal requirements, such as *Gloria in G No. 1* [134], with its 14-part ‘Et in terra pax’ (SSAAAATTTTBBBB), would have been somewhat unbalanced even if performed by the full choir of San Marco: the use of two oboes excludes many of them in any case. This highlights one trend in Lotti’s scoring: the use of two oboes (for other churches in the city) is frequently matched by large numbers of vocal parts.

### 3.5.1. Lotti’s music for San Marco

Two 18th-century catalogues of the San Marco music library provide lists of works written by Lotti that were part of the ducal chapel’s repertoire. The first of these catalogues was made in 1720 by the Librarian, Padre Marchio Angeli, and it lists only ‘two books of three masses’ by Lotti. The next catalogue, of 1797, has a greater number of works.<sup>40</sup> Though some of the entries are vague, this list fits almost exactly with the more detailed information available for the current holdings in the Archivio di San Marco (I-Vsm), which houses the surviving 18th- and 19th-century scores and partbooks from the basilica.

1797 San Marco Library	Archivio di San Marco
Three Magnificats	
‘Inno di Natale’ ( <i>Christmas hymn</i> )	<i>Christe Redemptor omnium</i> [1]
‘Inni’ ( <i>Hymns</i> )	<i>Ecce panis angelorum</i> [3] <i>Pange lingua</i> [5] <i>Surrexit Christus hodie</i> [6]
<i>Messa del quinto tuono</i>	<i>Messa del quinto tuono</i> [105]
<i>Messa del primo tuono</i>	<i>Messa del primo tuono</i> [104]
<i>Messa in Alamire</i>	<i>Messa in Alamire</i> [103]
‘Motetti tempo pasquale’ ( <i>Motets for Eastertide</i> )	<i>Beata es Virgo</i> [12], <i>Gaude Maria</i> [18]
<i>Miserere e Benedictus</i>	<i>Miserere mei in G minor</i> [90] and <i>in D minor</i> [88] <i>Benedictus in C</i> [59] and <i>in F</i> [60]
‘Messa a cappella per uso odierno’ ( <i>A cappella mass for daily use</i> )	<i>Messa del sesto tuono No. 1</i> [106]
<i>Salve regina</i>	<i>Salve regina a 4</i> [36]
<i>Regina caeli</i>	<i>Regina caeli</i> [32]
<i>Ave regina caelorum</i>	<i>Ave regina caelorum No. 1</i> [10]
<i>Laudate Dominum de caelis</i>	
	<i>Laudate Dominum in sanctis eius</i> [80]

40: Both the 1720 and 1797 catalogues are listed in Caffi, *Storia*, pp. 444–451.

1797 San Marco Library	Archivio di San Marco
	<i>Ad Dominum cum tribularer</i> [67] <i>Libera me</i> [91] <i>Messa di Requiem</i> [92]

**Table 3.4:** Comparison of San Marco library catalogue of 1797 and present-day archive.<sup>41</sup>

The ‘Three Magnificats’ listed in 1797 are now missing, though three Magnificat settings for SATB do survive elsewhere [63, 64, 65], and so it would be reasonable to suggest that they were the ones referred to. Lotti’s Christmas hymn, *Christe Redemptor omnium* [1], is surely the ‘Inno di Natale’ mentioned in the 1797 list, and the other three hymns in the current archive might also have been present in 1797 under the general ‘Inni’ entry. The 18th-century partbooks of the Marian motets *Beata es Virgo* [12] and *Gaude Maria* [17] have the words ‘Motetto da cantarsi ne’ Sabbati del tempo Pasquale’ written on their front pages, making them contenders for the ‘Motetti tempo pasquale’.<sup>42</sup> Three masses are named explicitly, (and may be those mentioned in the 1720 catalogue), leaving the *Messa del sesto tuono No. 1* [106] as a possible match for the ‘Messa a cappella per uso odierno’. The current archive has *Laudate Dominum in sanctis eius* [79], but the 1797 catalogue lists only *Laudate Dominum de caelis* [79]. However, an autograph manuscript of 1737, now in Naples,<sup>43</sup> contains both these psalms in one document, with *Laudate Dominum de caelis* appearing first, followed by *Laudate Dominum in sanctis eius*. It is therefore possible that both psalms were indeed in the repertoire in 1797, with the second being overlooked in the catalogue. This leaves only the *Messa di Requiem* [92], *Libera me* [91] and the psalm *Ad Dominum cum tribularer* [67] as additional to the 1797 catalogue. (These works will be discussed in 3.6.2, but they may have been added to the library of San Marco at the destruction of S. Geminiano in 1807.)

Apart from the masses, the composition dates that we have for the remainder of the material in the 1797 catalogue are all from 1733 onwards, when the post of maestro fell vacant before Lotti was finally elected to the post in 1736. (See 4.4 for a full discussion of source chronology.) One reason for this is that although Lotti worked at San Marco for over 40 years, he was maestro for only four, and the bulk of the responsibility to produce

41: The Archivio also contains music for Lotti’s setting of *Vere languores nostros* [40], but this source material dates to the early 20th century (I-Vsm: B1187/1-17). Both the 1797 catalogue and the current archive also contain Lotti’s secular madrigal *Spirto di Dio*.

42: I-Vsm: B775/1-6.

43: I-Nc: Mus.relig. 1107.

new music fell on the maestro, with only limited opportunities for other musicians at the cappella to compose (as outlined in 3.4). However, there was another method by which an organist might get his works performed at San Marco:

The best hope for aspiring composers among the ordinary members of the cappella, from vice-maestro down, was to dedicate a collection of pieces to the procurators, in the expectation that they would receive a gratuity and that the music would be added to the archive of the cappella.<sup>44</sup>

The records of the San Marco Procurators show only one payment to Lotti for compositions: on 22 July 1698, he received 50 ducats for producing a book which contained ‘one a cappella mass’. Unfortunately, it is not known which of his mass settings this refers to, though the *Messa in Alamire* [103] has been suggested as a likely candidate.<sup>45</sup> The *Messa del primo tuono* [104] or *Messa del quinto tuono* [105] are also possibilities, based on composition dates given in some source material,<sup>46</sup> and their presence in the 1797 catalogue.

As noted in 3.4, one of the duties of the organist was to compose a Kyrie for Christmas Eve. Lotti composed 12 ‘stand-alone’ Kyries, seven of which are large-scale works for two choirs, each with its own soli ensembles, plus a *coro palchetto* trio and orchestra. The term ‘*coro palchetto*’ is highly suggestive that these works were written for San Marco, because of the structures with this name in the chapel. Furthermore, the earliest source of the *Kyrie in D minor No. 1* [113] states that it was indeed composed for ‘la notte del Natale’ 1706.<sup>47</sup> The year of composition, if not the day or month, is also given in manuscripts for two more Kyries: 1707 for the *Kyrie in E minor* [116] and 1715 for the *Kyrie in G* [119].<sup>48</sup> It therefore seems probable that all these similarly scored Kyries were also composed for Christmas Eve masses in the years from his appointment as first organist in 1704 until his departure for Dresden in 1717. However, it is curious that there are no Kyries by Lotti listed in either the 1720 or 1797 catalogues of the San Marco library, unless it was customary for music to be performed and then not retained for further use. (See Appendix B.1 for a complete

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44: Talbot, *Vinaccesi*, pp. 107-108.

45: Passadore and Rossi, *San Marco*, p. 71.

46: See the catalogue entries for these works in Appendix A.

47: CZ-Pkřiz: XXXV E 119.

48: CZ-Pkřiz: XXXV A 137 and XXXV E 121 respectively.

example of Lotti's *coro palchetto* Kyrie settings.)

Because of the differences in the text of the liturgy used at San Marco from that of Rome used at other churches, it is possible to establish whether or not some works were written for use at San Marco. The hymn *Surrexit Christus hodie* [6], the responsory *Arbor dignissima* [8] and the concertato motet *In omni tribulatione nostra* [22] can be shown to have been written specifically for the Marcan liturgy. James Moore notes that at Vespers on Easter Day, a second procession took place which took the clergy of St. Mark's to the crypt for additional prayers; during this procession the singers were to sing *Surrexit Christus* in two choirs, with eight alleluias after each stanza.<sup>49</sup>

Lotti uses a text of this hymn found in the Venetian *Liber sacerdotalis* of 1523 that differs significantly from the Roman usage.<sup>50</sup> His setting was almost certainly designed for this procession on Easter Day at San Marco. The text set by Lotti for *Arbor dignissima* also differs from the standard responsory found in Roman usage, which may suggest that it was particular to the Marcan liturgy, though it is not found in the San Marco catalogues. The concertato motet *In omni tribulatione nostra* [22] is another case in point, as the text of this work is found in the Marcan liturgy, but not found in that of Rome, which again confirms that Lotti's setting was indeed composed for the cappella ducale. The text would appear to be an echo of psalmody:

In omni tribulatione nostra, duc nos in viam pacis o rex israel nocte rogamus.

*In all our tribulation, lead us in the way of peace, O King of Israel, we pray at night.*

This text is appointed for the second Benediction in the first Nocturn of Matins on feast days of the Virgin Mary, though in the manuscript sources for Lotti's music, it is given the title 'Offertorium', suggesting that it was used at Mass. (Source material often contains two oboes and bassoon to double the strings, which would not have been used at San Marco, so these must have been added subsequently.) Like Lotti's Kyries, this concertato work is also not listed in the San Marco catalogues.

Works that can be ruled out for use at San Marco are Lotti's concertato setting of *Domine, ad adjuvandum me* [16], and his ecclesiastico settings of the Marian introit *Ave dulcis mater*

49: Moore, *Vespers*, i, p. 180.

50: Robert M. Nosow, *Ritual Meaning in the Fifteenth Century Motet* (Cambridge: CUP, 2012), p. 77.

[9], the Vesper psalm *Beatus vir* [68], the hymn *Crudelis Herodes* [2], and the responsory *Qui mihi est in caelo?* [31]. The response *Domine, ad adjuvandum me* [16] was set by Lotti as a large-scale work for two choirs and orchestras. Moore argues that this text was rarely set at San Marco, with plainchant being favoured instead:

The service [Vespers] began during most of the year with the standard versicle *Deus in adiutorium meum intende* and the response *Domine ad adjuvandum me festina*. This opening portion of the service seems usually to have been performed in plainchant, intoned by one of the canons and continued by the rest of them. There is only one polyphonic setting of the *Domine ad adjuvandum* in the 10 psalm collections by Grandi, Rovetta and Cavalli.<sup>51</sup>

Lotti's setting can also be ruled out on the grounds of its scoring, as it requires two oboes (for independent lines rather than just doubling), making it certain that was composed for another body of musicians, rather than for the cappella ducale.

The text of *Ave dulcis mater* comes from the liturgy of the Seven Sorrows, where the phrase marks the start of each introit to every office of the day (15 September). This liturgy was introduced to the Roman rite in 1727 by Pope Benedict XIII.<sup>52</sup> It was therefore unlikely to have been added to the dogmatically traditional Marcan liturgy.

Textual variation between the words of *Beatus vir* in the Marcan and Roman usages may allow us to discover for which liturgy Lotti intended his setting. These differences are quite minor —usually one or two altered words per verse, with the same number of syllables— but in verse 7, there is a noticeable difference in the number of syllables:

**Roman:** In memoria aeterna erit justus: *ab auditione mala* non timebit.

**Marcan:** In memoria aeterna erit justus: *ab auditu malo* non timebit.<sup>53</sup>

All the Venetian manuscripts of Lotti's setting of this psalm display the Roman version of the text, suggesting that it was written for use outside San Marco. It could be argued that the Roman text was interpolated into later copies, away from Lotti's original intentions. However, Lotti's music is clearly designed to accommodate the two extra syllables of the

51: Moore, *Vespers*, i, p. 172.

52: Charles Herbermann and others, *The Catholic Encyclopedia* (New York: The Encyclopedia Press, 1914), xiv, p. 152.

53: Moore, *Vespers*, i, p. 158. However, Moore points out that the Marcan words were only used for ferial occasions.



Roman text, both in the cantus firmus of the alto and the imitative point in the other three parts. (See Fig. 3.3.) Any attempt to substitute the Marcan text ‘*ab auditu malo*’ would lead to an uncharacteristically ‘flabby’ word setting.

The image shows a musical score for four staves. The text is Latin, likely from the Roman liturgy. The text is: - rit ju - stus: ab au-di-ti-o-ne ma - la non, non ti - ju - - - - stus: ab au - di - ti - - o - ne ma - la non ti - ju - - - - stus: ab au-di-ti-o-ne ma - - - - la non, non ti - me - ju - - - - stus: ab au-di-ti-o-ne ma - - - - la non, non ti -

Fig. 3.3: *Beatus vir*, bb. 91-96, showing text from Roman liturgy.

The lack of a Marcan setting of this psalm excludes the possibility that Lotti wrote a complete cursus of Vesper psalms for any feast day at San Marco. (See 3.7.5.) Indeed, it is very hard to find evidence that any of Lotti’s Vesper psalms were intended for, or performed at, San Marco. The hymn *Crudelis Herodes* [2] only appears in the Roman liturgy at Epiphany, being replaced by *Hostis Herodes impie* in the Marcan rite. (Lotti’s setting is known to have been written for S. Giuliano, in any case.) The responsory *Quid mihi est in caelo?* [31] (for the Common of a Martyr) is also not found in the Marcan liturgy, and so Lotti’s setting of this would also have been written for another Venetian church.

### 3.6. Lotti’s work across the city

There are over 100 churches in Venice itself, not counting the other islands on the lagoon, such as Burano and Murano. In Lotti’s lifetime, there would have been even more, including convents, monasteries and other institutions. Many of these required music (above and beyond an organ and cantor) only on special occasions, such as Patronal festivals (the calendrical feast for the saint to which the church was dedicated), Holy Week and Christmas. With so many churches, each dedicated to a different saint, a musician could spend the year going from church to church, performing at each major festival of the calendar.

From entries in *Pallade Veneta* and written remarks in documents and music manuscripts, it can be determined that Lotti directed services and composed music for the churches

of S. Zulian, S. Geminiano, S. Zaccaria, S. Sepolcro, S. Salvatore, S. Lorenzo, S. Maria dei Carmini, S. Giorgio, and the Scuola dello Spirito Santo, in addition to the ducal chapel of San Marco (as will be described in detail below). It would also seem likely that this list of churches is not exhaustive. However, allocating particular works to particular churches and institutions cannot be done with great certainty for the majority of his works, though a few reasonable inferences can be made.

### 3.6.1. Scuola dello Spirito Santo

As described in the biography (2.2.1), Lotti was appointed maestro di cappella to the Scuola dello Spirito Santo in Venice from 1695 to 1703. The post mainly involved providing music and musicians for the Patronal feast of Pentecost, and he immediately set about reforming the number of musicians: 12 singers (3 of each voice), 3 organs, 1 violone, 4 violins, 4 violette, 1 theorbo, 1 trumpet and 1 violoncino were to be employed on the day of Pentecost; and 5 singers (SSATB), 1 organ, 1 violone, 2 violins, 2 violette, 1 theorbo, 1 trumpet and 1 violoncino for the following two days. There is no mention of any woodwind.<sup>54</sup> Clearly, Lotti would have either composed new music to fit these forces, or conversely specified these forces to accommodate his existing music. Therefore, any of the following works, which fit within the constraints of Spirito Santo's instrumental forces, might conceivably have been written for, or performed in, that church.

Title	Cat No.	Scoring
<i>Dixit Dominus in G minor</i>	76	SSATB, 2 violin, viola, basso continuo
<i>Laudate Dominum omnes gentes</i>	81	SATB, 2 violin, viola, basso continuo, trumpet
<i>Laudate pueri a 4</i>	85	SATB, 2 violin, viola, basso continuo
<i>Magnificat con strumenti</i>	66	SATB, 2 violin, 2 viola, basso continuo
<i>Miserere mei in A minor</i>	86	SATB, 2 violin, 2 viola, basso continuo
<i>Miserere mei in C minor</i>	87	SATB, 2 violin, 2 viola, basso continuo
<i>Miserere mei in E minor</i>	89	SATB, 2 violin, 2 viola, basso continuo
<i>Kyrie in D minor No. 3</i>	115	SATB, 2 violin, viola, basso continuo
<i>Kyrie in F No. 1</i>	117	SATB, 2 violin, viola, basso continuo
<i>Kyrie in F No. 2</i>	118	SATB, 2 violin, viola, basso continuo
<i>Kyrie in G minor No. 1</i>	120	SATB, 2 violin, 2 viola, basso continuo
<i>Gloria in D No. 3</i>	128	SATB, 2 violin, viola, trumpet, basso continuo
<i>Gloria in F No. 3</i>	131	SATB, 2 violin, viola, basso continuo

<sup>54</sup>: Glixon, *Confraternities*, p. 216.

Title	Cat No.	Scoring
<i>Gloria in F No. 4</i>	132	SATB, 2 violin, 2 viola, basso continuo
<i>Credo in B<math>\flat</math> No. 1</i>	136	SATB, 2 violin, viola, basso continuo
<i>Credo in B<math>\flat</math> No. 2</i>	137	SATB, 2 violin, viola, basso continuo

**Table 3.5: Concertato works whose scoring fits the available forces at Scuola di Spirito Santo.**

The *Miserere* psalm settings are unlikely to have been included in a Patronal festival, but the remaining works provide useful, but still incomplete, material for the liturgy of a celebratory mass and vespers at Pentecost. The psalms appointed for Vespers at Pentecost (in the Roman rite) are: *Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri* and *Laudate Dominum*. Lotti's ecclesiastico setting of *Beatus vir* [68] would be a useful addition to the concertato settings listed above, but all his *Confitebor* settings [69, 70, 71] require woodwind, and so exceed the available forces. While nearly all of his *Magnificat* settings might have been used, particularly his concertato setting [64], his alternatim *Magnificat a primi toni* [61] for SATBB could not be used on the Monday, when the forces were reduced to one singer per part. His four-part a cappella setting of the antiphon *Cum complerentur dies Pentecostes* [15] is also proper for Mass at Pentecost, and four of his concertato Kyrie settings, three Gloria settings and two Credos fit the musical forces at the Scuola.

It is worth noting that the British Library contains an early 18th-century Venetian manuscript of the *Kyrie in G minor No. 1* [120] with the *Gloria in F No. 4* [132].<sup>55</sup> Both are similarly scored, and fit the resources of the Scuola. The Kyrie is more frequently found in manuscripts of the *Missa Sapientiae*, where it is paired with the *Gloria in G No. 2* [135], whose scoring demands much greater forces than the Scuola could afford. Although there is no proof that the British Library manuscript has a connection with the Scuola, the very fact of these two works ([120] and [132]) being paired together, both of which are suitable for use at the Scuola, might constitute rare circumstantial evidence that they were intended to be performed together. As Lotti was employed at the Scuola at least from 1695 to 1703, he would have had to provide music for more than eight Pentecost seasons.

<sup>55</sup>: GB-Lbl: Add. 24297.

### 3.6.2. San Salvatore, San Geminiano and Lotti's Requiems

San Salvatore was a parish church with a monastic foundation near the Rialto. The *Pallade Veneta* makes two references to this church in connection with Lotti. First, this for 15 December, 1704:

On Tuesday, a solemn funeral was held at San Salvatore for the most serene Priuli brothers, with music by Sig. Antonio Lotti, and a most magnificent catafalque was erected there, symbolic of their many virtues.<sup>56</sup>

Lotti wrote two settings of the Requiem mass: one, a four-part SATB choral *Messa di Requiem* [92], and the other, a large-scale concertato setting for a variety of vocal ensembles (totaling SSAATTTBBB) with strings, woodwind and trumpet: *Requiem* [93]. It cannot be said with certainty which of the two settings is being referred to, though there is some internal evidence which might suggest that the larger work came later, because of the way that it uses material shared by both settings. (This will be discussed further in 6.10.)

Lotti's four-part setting of Psalm 119, *Ad Dominum cum tribularer* [67],<sup>57</sup> is frequently found in manuscript sources paired with the four-part *Messa di Requiem* [92]. This makes liturgical sense, as the psalm is used in the office of Vespers for the Dead, which would be performed on the same day as a Requiem mass. It is likely that the two works were created together as part of the music for the services on the day of the funeral of the Priuli brothers. This may be the 'mass with vespers' mentioned by Caffi (see 7.6).

In February 1710, the *Pallade Veneta* reports that Lotti's music was again used for a memorial service to the same brothers at the same church.<sup>58</sup> This could have been the occasion for which the concertato Requiem was written, or Lotti may have simply reprised the music from the 1704 funeral.

S. Salvatore was also the venue for the singers of the cappella ducale to perform a requiem mass for Lotti himself, on 9 February 1739/40:

Last Friday morning in the church of San Salvatore, the Doge's musicians celebrated

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56: 'Martedì si celebrarono solenni funerali a San Salvatore con musica del Signor Antonio Lotti alli serenissimi fratelli Priuli e vi fu eretto maestosissimo catafalco, simboleggiato da quelle tante virtù.' Selfridge-Field, *Pallade Veneta*, p. 259.

57: The complete music for this psalm is given in Appendix B.3.

58: 'Lunedì in San Salvatore [...] si celebrarono li funerali anniversarii delli furono serenissimi fratelli Priuli, intervenendovi la scola di San Rocco con moltissime torcie, e vi fece logubre ma soave musice il Signor Antonio Lotti.' Selfridge-Field, *Pallade Veneta*, p. 269.

solemn rites for their famous maestro, the late Antonio Lotti. While he lived, his ideas were more admired than imitated and he became known and valued for his fruitful musical compositions.<sup>59</sup>

It would be strange if one of Lotti's own Requiem mass settings was not performed on such an occasion. However, the Sovvegno di S. Cecilia spent 120 lire on Lotti's funeral, which would furnish more elaborate music than Lotti's simple four-part *Requiem* [92].<sup>60</sup>

This would somewhat follow the trend established by Cavalli:

not only did he provide for a Requiem Mass *a due chori* to be performed every six months, alternately in St. Mark's and San Lorenzo, but he also established the organizational framework for a large Requiem *in musica concertata* to be performed in San Lorenzo a week after his death.<sup>61</sup>

So perhaps Lotti's own concertato setting [93] was performed at his funeral. After that, Lotti had left funds in his will for the performance of his four-part *Messa di Requiem* [92] in S. Geminiano annually to commemorate his death. There are a number of manuscripts of his *Messa di Requiem* [92] in the Biblioteca Nazionale Marciana in Venice which state: 'to be sung every year in the mass on the day of his anniversary in December in S. Geminiano'.<sup>62</sup> The month of December seems at odds with the dates of Lotti's death and of the Patronal festival of S. Geminiano, which are both in January. However, the Priuli brothers' funeral was held in December, so this may be a confused account, but which might confirm the ecclesiastico setting as that used in 1704.

### 3.6.3. Other churches

The Biblioteca Nazionale Marciana (I-Vnm) holds a number of manuscripts of works by Lotti for two and three voices which are all described in the library catalogue as having

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59: 'Venerdi mattina della scorsa dalli musici ducali furono celebrate solenni esequie nel tempio di San Salvatore al celebre defonto, loro maestro Antonio Lotti, che colle sue più ammirabili che imitabili idee fece, sin che visse, conoscere quant'esso valesse nella fecondità de' musicali componimenti.' Selfridge-Field, *Pallade Veneta*, p. 315.

60: 'The Sovvegno di S. Cecilia expended £120 on Lotti's funeral, suggesting the performance of music more lavish than Lotti's own Requiem Mass.' Selfridge-Field, *Pallade Veneta*, p. 313.

61: Moore, *Vespers at St. Mark's*, p. 24.

62: 'si canta ogni anno nel Mese di Xbre il giorno del suo anniversario in S. Giminiano', I-Vnm: 10783.

been copied from sources at the church of S. Giuliano ('San Zulian' in Venetian dialect). For tenor and bass, there are four settings of the mass [94–97] and three settings of *Salve Regina* [33–35]. For three voices (TTB), there are the motets *Crudelis Herodes* [2], *In virtute tua* [23] and *Terribilis est* [40]. It is possible that all (or some other) of Lotti's works for two and three voices were also written for or performed at this church. This would include, for two voices (tenor and bass): *Magnificat a due voci, spezzato* [61], *Laudate pueri for 2 voices* [82]; and for three voices (two tenors, bass): *Vere languores nostros* [42], *Improperium expectavit* [20], and *Tenuisti manum dexteram meam* [39].

Lotti wrote seven responsories scored for ATTB, and it might be thought that these too were all written for one particular establishment: *Arbor dignissima* [8], *Hic est vere martyr* [19], *In medio ecclesiae* [21], *Justus germinabit* [25], *Propter testamentum* [29], *Quem dicunt homines* [30], *Quid? Quid mihi est in caelo* [31]. One problem with this assumption is that Lotti's text of *Arbor dignissima* is not the same as that in Roman usage, which might suggest it was performed as part of the Marcan liturgy. Conversely, his text of *Quid mihi est in caelo?* is only found in the Roman liturgy, and could not have been used at S. Marco. So while some of these responsories could only have been performed at S. Marco (or another church on the occasion of one of the Doge's *andate*), others were definitely not.

An autograph manuscript of the four-part responsories *Sepulto Domino* [38] and *O vos omnes No. 1* [27], now in the Nydahl Collection in Stockholm, describes these works as being 'per il Giovedì S. a S. Sepolcro'.<sup>63</sup> S. Sepolcro was a convent a little further down the Riva degli Schiavoni from La Pietà, and was demolished under Napoleon's suppression of monasteries and convents.

In addition to the churches already mentioned, the *Pallade Veneta* explicitly describes the performance of Lotti's music at three other churches in the city: S. Zaccaria in September 1702,<sup>64</sup> S. Maria della Celestia in 1704<sup>65</sup>, and S. Giorgio in April 1711 when he provided

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63: S-Smf: MMS 865.

64: 2-9 IX 1702: 'Mercordì in San Zaccaria, giorno della translazione del cannonizzato cadavere di tanto profetta, animò le gorghe de' santissimi musici il Signore Antonio Lotti, in vecce dal Signor Biffi.' Selfridge-Field, *Pallade Veneta*, p. 242.

65: '9-16 VIII 1704: Venerdì per la festa dell'Asunta alla Celestia vi fu vago l'appatato e solenne la musica del Signore Antonio Loti, accompagnata dalla soavissima voce del Signor Pestacchino.' Selfridge-Field, *Pallade Veneta*, p. 256.

music for Mass and Vespers on the Patronal feast of Saint George.<sup>66</sup> It also states that he ‘directed the music’ at two of these churches again —S. Maria della Celestia in 1717<sup>67</sup> and S. Zaccaria in 1710<sup>68</sup>— though this surely must have included performance of his own works. Other documents indicate that Lotti worked at the convent of S. Maria dei Carmini for at least 23 years.<sup>69</sup> Also, in 1710, he was the subject of an investigation by the Provveditori of the Oratory of S. Bastiano at S. Lorenzo, into the reasons for a Vespers continuing beyond midnight.<sup>70</sup>

A church service with musicians at S. Lorenzo is portrayed in a 1789 painting by Gabriele Bella, *The Investiture of a Noble Lady at San Lorenzo*,<sup>71</sup> showing choirs and orchestras on both sides of the church. (See Fig. 3.4.) There are approximately nine string players, 16 singers and two wind or brass players on each side, placed in boxed galleries in front of an organ. Although these symmetrical ranks of musicians may have been applied to the canvas for artistic reasons, they would also be very suitable forces for Lotti’s large-scale concertato works, if they were written for special occasions at churches in the city such as this.

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66: ‘18-25 IV 1711: Giovedì in venerazione del martire eroe San Giorgio, nel di lui tempio in isola della Pietà de’ monaci cassinensi, che l’ officiano, rimase rapita la divozione di tutta la nobiltà che vi concorse, e di gran parte della città, poichè fra il splendore de rito pontificale seguì la celebratione solenne della messa e vesperi, armonizzati dalle musicali idee del Signor Antonio Lotti, che reimpirono di melodia l’ aria sacrata di quel celebre santuario.’ Selfridge-Field, *Pallade Veneta*, p. 271.

67: ‘21-28 VII 1717: Mercordì l’Eccellenza del Sig. Giacomo Gradenigo quondam Piero, festeggiando da’ suoi pari li sagri sponsali d’una sua figlia, che nel chiostro della Celestia si diede per sposa al Crocefisso, ha fatto vedere, in un maestosissimo apparato interno ed esterno di quel tempio e recinto e in scielissima musica del Signor Antonio Lotti l’idea nobilissima del suo gran cuore, che fu ammirata da tutta la nobiltà ivi concorsa.’ Selfridge-Field, *Pallade Veneta*, p. 306.

68: ‘22-29 XI 1710: Lunedì seguì nell’ illustrissimo monasterio di San Zaccaria [...] chiesa regono fecero eccheggiare li musici più esquisiti, diretti dal Signor Lotti.’ Selfridge-Field, *Pallade Veneta*, p. 264.

69: I-Vas: Monastero Carmine Ve Reg C. c. 59. (See 2.3.)

70: I-Vas: Prov. S. Monasteri b. 15.

71: Now found in the Fondazione Querini Stampalia, Venice.



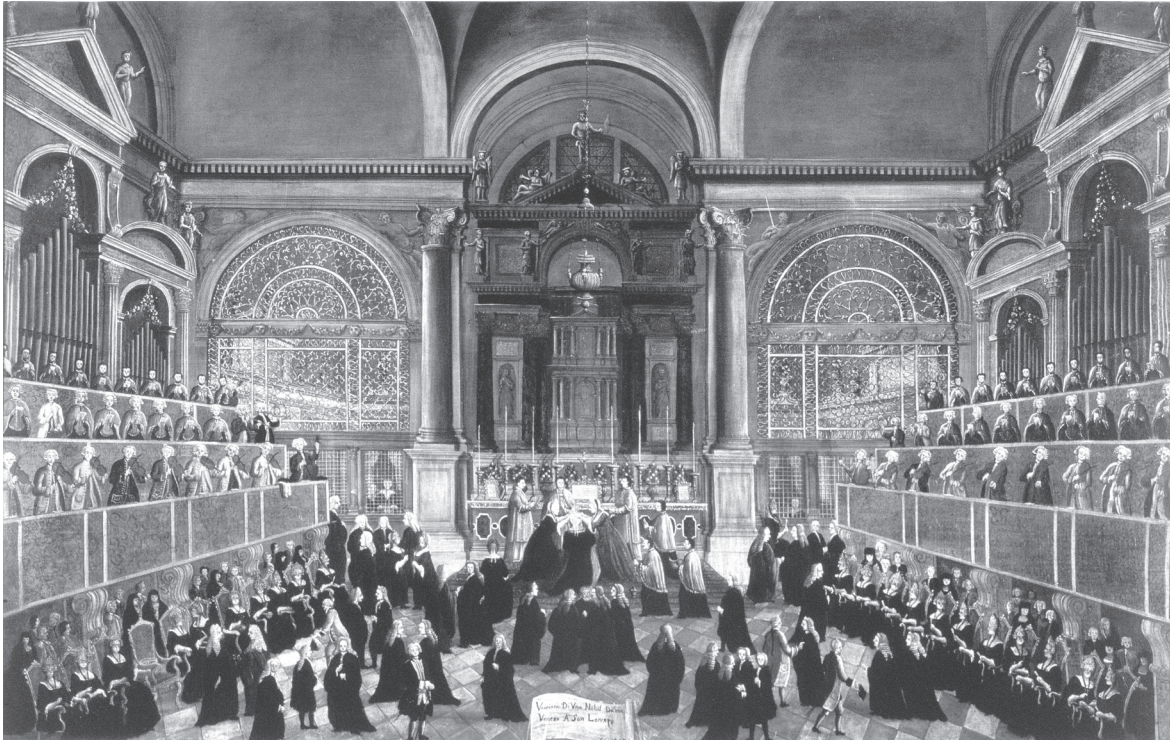


Fig. 3.4: *Vestiario di una Nobil Donna, Venexa a San Lorenzo*, by Gabriele Bella (Image: Bridgeman Images.)

Michael Talbot suggests that Lotti's Vesper psalms are likely to have been written...

...for one of the many Venetian churches that, on the occasion of their annual patronal festival, engaged a leading local musician to act as composer, musical director and 'fixer'. The numbers taking part in such performances were often considerable, and composers took advantage of the large forces and, often, the opportunity to distribute them spatially in two or more groups, by writing 'in più cori' and/or employing multiple soloists in the same vocal register.<sup>72</sup>

This description exactly fits most of Lotti's concertato music: large numbers of vocal groups in different combinations and a variety of soli ensembles. At least nine of Lotti's thirteen concertato psalm settings are around half an hour in duration each: if five psalms and the *Magnificat* were all of this duration (some of the music being provided by other composers to complete the appropriate cursus), then Vespers could easily continue for over three hours, which would explain the investigation into such a lengthy Vespers. Furthermore, the investiture of a nun, as depicted in the painting, is the exact occasion for which Lotti provided the music at the convent of Santa Maria della Celestia in July 1717.<sup>73</sup> It seems

72: Michael Talbot, 'Italians at Home and Abroad', *Early Music*, 35,4 (2007), 659–661.

73: Selfridge-Field, *Pallade Veneta*, p. 306.

likely therefore that most of Lotti's concertato works were composed for churches other than San Marco, for patronal festivals or other special occasions.

#### 3.6.4. Ospedale degli Incurabili

In addition to his positions and occasional work at other churches, Lotti also worked at the Ospedale degli Incurabili (as described in 2.8). The exact dates of his employment are uncertain, though he is known to have been maestro di coro from 1722 - 1726.<sup>74</sup> One sacred work is described by Fétis as having been composed specifically for the Incurabili: the *Laudate pueri a 3* [84] for SSA soloists, 2 violins, viola and continuo.<sup>75</sup> The vocal scoring makes this work unique amongst Lotti's liturgical works, being entirely for upper voices, and on that basis is a suitable candidate for such a provenance, though Fétis provides no evidence to support the claim. It is also probable that Lotti's solo motets, scored for either soprano or alto, were also intended for performance at the Ospedale degli Incurabili, which had a tradition of performing works of this kind.<sup>76</sup> However, as with Vivaldi's sacred works for the Pietà, tenor and bass parts could have been written for use at the Ospedale, allowing more conventionally-scored four-part works also to have their origin there.<sup>77</sup> Several concertato settings of Miserere mei for mixed voices were written by other composers working at each of the four Ospedali: Ferdinando Bertoni (1725 - 1813) wrote three settings for the Mendicanti; Gaetano Latilla (1711 - 1788) wrote one for the Pietà in the 1750s; Johann Adolf Hasse (1699 - 1783) also wrote a four-part version of his setting in C minor, which is thought to have been intended for the Incurabili.<sup>78</sup> It may be that Lotti's three concertato settings of Psalm 50 were also written for the Incurabili. (Or also for the Mendicanti, if Lotti did indeed work there (see 2.8).)

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74: Baldauf-Berdes, *Women Musicians*, p. 299.

75: 'Ce psaume a été écrit pour les jeunes filles du Conservatoire degli incurabili, à Venise.' Fétis, *Biographie*, v, p. 354.

76: Denis Arnold, 'The Solo Motet in Venice (1625-1775)', *Proceedings of the Royal Musical Association* 106 (1979 - 1980), p. 60.

77: Michael Talbot, 'Tenors and Basses at the Venetian Ospedali', *Acta Musicologica*, 66,2 (1994), 123-138.

78: Sven Hansell, 'Sacred Music at the "Incurabili" in Venice at the Time of J. A. Hasse', *Journal of the American Musicological Society*, 23,3 (1970), p. 516.

### 3.6.5. Dresden and Vienna

Lotti's two years in Dresden saw him not only producing operas for the court, but also directing music for services in the Hofkirche. The diary of the Jesuit Mission to Dresden gives an account of the music-making by 'nostram Phonasci Itali' (our Italian maestri):

Having been sent from Venice to the most Serene Elector Prince in Dresden, our Italian maestri enlivened our church in their accustomed manner, when in honour of S. Cecilia, they sang in the octave of her feast with remarkable voices and skill at instruments for almost three hours, the like of which Dresden has never heard.<sup>79</sup>

Although both Heinichen and Schmidt jointly held the title of Kapellmeister, the 'Italian maestri' would certainly include Lotti, playing the organ if nothing else. However, the words 'which Dresden has never heard' suggest not merely a notable calibre of performance, but the music itself, and who else would supply music for the Italians to sing but Lotti?<sup>80</sup> Three hours for mass is also in line with Lotti's time-keeping for music in Venice (see 3.6.3.) However, no evidence has been found to determine whether Lotti's sacred music performed in Dresden was written specifically for use in that city, or whether he had brought it from Venice, where it had already been used. Manuscripts of the *Missa Vide Domine laborem meum*, created in Dresden during Lotti's tenure there, include the *Kyrie in E minor* [116], whose composition date is thought to be 1707, 10 years before Lotti's arrival at the Saxon court.<sup>81</sup>

From the correspondence between Lotti and the Academy of Ancient Musick,<sup>82</sup> we know that Lotti regularly exchanged his compositions with Marc'Antonio Ziani, Hofkapellmeister at the imperial court, and was on friendly terms with Antonio Caldara and J.J. Fux, having collaborated with them in operas such as *Costantino* in 1716.<sup>83</sup> A number of autograph manuscripts survive in Austrian collections (see 4.3.1), raising the question of whether they were written expressly for performance in Vienna. One autograph manuscript in the

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79: 'Animärunt more supersolito Ecclesiam nostram Phonasci Itali, ä Serenissimo Electorali Principe Venetijs Dresdam submissi, dum in honorem Divae Caeciliae, in ejusdem octava cantatum per horas prope 3 fecere sacrum mirö tantöque vocum et instrumentorum artificiö, quantum Dresdae auditum fuit nusquam.' Horn, *Dresdner Hofkirchenmusik*, p. 49.

80: Janice Stockigt, *Jan Dismas Zelenka (1679-1745) A Bohemian Musician at the Court of Dresden* (Oxford: OUP, 2000), p. 97.

81: Dresden manuscript dated 1719, written by Christoph Schröter, US-CAh: f MS Mus 202. Composition date of 1707 given in CZ-Pkřiz: XXXV A 137.

82: Bishop, *Letters*.

83: Sartori, *Libretti*, n. 06759.

Gesellschaft der Musikfreunde (A-Wgm) contains music for the *Messa a tre voci No. 1* [98] and the hymns *Surrexit Christus hodie* [6] and *Christe Redemptor omnium* [1].<sup>84</sup> As we have seen in 3.5.1, the two hymns were used at San Marco, and the text of *Surrexit Christus hodie* is particular to the Marcan liturgy. The music for these was therefore not specifically written for performance in Vienna, and presumably sent for interest in compositional technique. The remaining work, the *Messa a tre voci No. 1* [98], includes two violin parts. Interestingly, all other sources (created in Venice and elsewhere) do not include violin parts and have consistent, but slight, alterations from the Viennese source. Three facts — that the manuscript containing the violin parts is an autograph; the additional points of imitation to the vocal lines provided by the violins; the nature of the alterations in the unaccompanied sources — conspire to provide circumstantial evidence that the strings were removed from the Venetian sources, rather than added to the Viennese. Manuscripts for two other mass settings for three voices with two violins [99, 100] are also found in sources in Vienna. However, their intended purpose for their composition cannot be determined.

### 3.7. Lotti's works by liturgical type

Lotti's sacred works can easily be classified by the liturgical function of their text. As listed below, there are hymns, motets (which includes antiphons, introits, reponsories and other propers, as well as non-liturgical texts), canticles, psalms, settings for the requiem and mass. The catalogue (in 4.1 and Appendix A) also lists Lotti's sacred works by liturgical type. The precise liturgical usage of the propers set by Lotti is tabulated in Appendix D.

#### 3.7.1. Hymns

Lotti wrote seven hymn settings: *Christe Redemptor omnium* [1], *Crudelis Herodes* [2], *Ecce panis angelorum* [3], *Jesu dulcis memoriam* [4], *Pange lingua* [5], *Surrexit Christus hodie* [6], and *Vexilla regis proderunt* [7]. These shorter works are the most functional of Lotti's liturgical compositions. Three of the hymns — *Ecce panis angelorum*, *Pange lingua* and *Vexilla regis proderunt* — are metrical, entirely homophonic settings, designed for each (or any) verse to be sung to the same music. Two are polyphonic settings of alternate verses, intended to take

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84: A-Wgm: A 410, A 411, A 412.



turns with plainchant: the work described in various library catalogues as *Tu lumen, tu splendor*; is a polyphonic setting of verses 2, 4 and 6 of *Christe Redemptor omnium*; the work which starts with the text *Nil canis suavitur* is a setting of verses 2, 4 and 5 of *Jesu dulcis memoriam*. The remaining hymn, *Crudelis Herodes*, is a short polyphonic setting of the first verse, and it is unclear whether the remaining verses were expected to be sung to the composed music or the plainchant.

### 3.7.2. Antiphons, Propers and Motets

The word ‘motet’ has a variety of definitions, depending on the era and location in discussion. The article on ‘motet’ in *Grove Music Online* states that:

... the motet has [after 1600] been defined as a sacred polyphonic composition with Latin text, which may or may not have *colla voce* or independent instrumental accompaniment.

...in the 17th and 18th centuries the term ‘motet’ came to denote any kind of vocal music with liturgical affiliations.<sup>85</sup>

But Michael Talbot, writing specifically about Venice in the 18th century,<sup>86</sup> defines the word more precisely:

Most motets are polyphonic and choral, but during the later seventeenth century and the whole of the eighteenth century, the dominant type was written for a solo voice accompanied by continuo, often with other instruments.

For the Italians of the baroque period, however, the identity of motets resided not in any particular style or scoring but in the non-liturgical character of their texts that marked them out as interpolations or as replacements for sung portions of the liturgy. This point is often lost today. For instance, a recent edition of a cappella vocal works by Lotti describes them collectively as ‘motetti’, whereas their texts are without exception liturgical.<sup>87</sup>

However, there is evidence at odds with this. 18th-century Venetian manuscripts frequently refer to Lotti’s choral settings of liturgical texts as ‘motetti’ on their title-pages. For instance,

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85: Ernest Sanders and others, ‘Motet’, *Grove Music Online*, Oxford University Press.  
<<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/40086>> [Accessed 23 April 2016.]

86: Talbot, *Sacred Music of Vivaldi*, p. 73.

87: Talbot is alluding to: *Lotti, Antonio: Motetti pari e dispari*, ed. Giovanni Acciai, 2 vols (Milan: Suvini Zerboni, 1988).

a source in the Archivio di S. Marco of the liturgical antiphon *Beata es, Virgo Maria* [12], has the words ‘Motetto da cantarsi ne’ Sabbati del tempo Pasquale’ written on the front page.<sup>88</sup> Lotti also set the non-liturgical text *Virtuti et gloria honori* [43] as a four-part choir with instruments, rather than a solo work, and this too is described as a ‘motetto’ in the source material.<sup>89</sup> To complicate matters further, while Lotti set several non-liturgical texts as solo works with continuo and string accompaniment, he also set the liturgical texts of *Regina caeli* [55] and *Aleph quomodo obscuratum* [44] as solo motets. The word ‘motet’ would therefore seem to defy attempts to define it as anything other than a generic composition for the church.

There are some boundaries to this definition, in terms of what a motet is not, rather than what it is. Obviously, a setting of the mass ordinary is not a motet. Nor is a setting of a canticle, such as the Magnificat. A homophonic hymn setting is also likely to be described as such and not as a motet. However, because some texts are either non-liturgical or used liturgically in more than one context—for instance, a text might be used as an antiphon at Mass and a responsory in the Office—the word ‘motet’ is, in the broadest sense, any vocal work for use in a church service, whose liturgical classification is more general than particular.

Lotti wrote 36 works that can be described as choral motets. (Additionally, there are 15 solo motets, which are discussed in 3.7.3.) All but three of the choral motets are ‘a cappella’, being written for voices, with or without organ accompaniment, and no other instruments. They are generally compositions of fewer than 100 bars. This group covers a range of liturgical material, including antiphons, introits, graduals, offertories, responsories and alleluias. Nine of these settings are of Marian texts: *Beata es, Virgo Maria* [12], *Gaude Maria Virgo* [18], *Ave dulcis mater* [9]; two settings of *Ave regina caelorum* [10, 11], one of *Regina caeli* [32]<sup>90</sup>, and four of *Salve regina* [33-36]. Liturgically, this leaves *Alma redemptor mater* as the missing Marian votive antiphon in the annual liturgical cycle. While there is a setting of this text attributed to Lotti, the attribution may well be spurious, as the music is not in keeping with Lotti’s style, being more reminiscent of the first half of the seventeenth

88: I-Vsm: B775/1-6.

89: CZ-Pkřiz: XXXV E 127.

90 There is also a solo motet setting of *Regina caeli* [53].

century.<sup>91</sup> The remaining motets are mostly settings of very short texts, with limited polyphonic interest, or some syncopation between otherwise homophonic vocal parts. A wide range of the liturgy is covered: from general use to specific feast days, with Holy Week being the most favoured period of time in the liturgical calendar, as might be expected of the high point in the Christian year. (A full list of liturgical usage for Lotti's motets can be found in Appendix D.)

There are three concertato works in the motet category. One is the response *Domine ad adjuvandum me* [16]. Another is *In omni tribulatione nostra* [22] for SSATB, 2 violin, 2 oboe and continuo, which is frequently described in source material as an 'Offertorium' and so it may have been performed at the offertory of a mass. Its text is not found in the Roman rite, but is used in the Marcan liturgy for the second Benediction in the first Nocturn of Matins on feast days of the Virgin Mary. The remaining concertato motet is *Virtuti et gloriae honori* [43] for SATB, 2 violin, viola, oboe, trumpet and continuo. This appears to be a non-liturgical text, and is also described as both 'Offertorium' and 'Motetto' in the source material.

### 3.7.3. Solo motets

Solo motets are discussed only briefly in this thesis, which is focused on the sacred choral works. However, it would be remiss not to mention something of them. There are 15 extant solo motets, written for one voice with instrumental accompaniment. From their structural form, an argument can be made that some of these are 'contrafacta' — re-used opera arias with quasi-religious, non-liturgical texts. Some, but not all, of Lotti's solo motets are written in two sections ('AB'), with a da capo instruction to repeat the 'A' section. Lotti's opera arias and *cantate di camera* are entirely set in this AB da capo form. (Some *cantate* are multiples of these forms, separated by recitative.) In contrast, all of the aria-style solo sections in Lotti's choral works do not show this type of structural division. It may be the case that those solo motets written with an 'AB da capo' structure were originally conceived for secular use, and those without this form were originally conceived for liturgical use. For example, the solo motet *Sat est, O Jesu vulnerasti* [57], also in AB form, has indeed been identified as 'Vile e debole il cor' from Act II, Scene 14 of *Ascanio*. It is therefore possible that other solo motets

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91: The music is provided in Appendix B.4. (See 4.3.7.)



in the AB form, such as *Proh quantae sunt* [54] and *Care Pater audi* [48], are also recycled secular arias. One indication that the arias came first is the occasional uncharacteristically poor attention to word stress, where unimportant syllables are placed on strong musical beats. (In *Proh quantae sunt* [54], the syllable ‘quan’ is a quaver upbeat to a lengthy note on the first beat of a bar to ‘tae’.) A number of others have ‘alleluia’ sections tacked onto the end of da capo arias or structures where two AB forms sandwich a recitative.

Two of the solo motets are set to liturgical texts: *Regina caeli* [55], which does not appear to be a contrafactum work, lacking the da capo form of the others, and being made up of three separate sections: Allegro, Largo, Alleluia. The other work is *Aleph quomodo obscuratum* [44], one of the Lamentations for Good Friday, for soprano and continuo. The setting is mostly recitative, which might suggest that it too is a contrafactum from an opera. Alternatively, the attribution to Lotti may be spurious, as other solo settings of the Lamentations originally said to be by Lotti (held in Prague at the Knights of the Cross with the Red Star) have since been identified as the work of Jan František Novák (c.1697 - 1771).<sup>92</sup>

In the eighteenth century, solo motets with instrumental accompaniment were rarely, if ever, performed at San Marco.<sup>93</sup> However, this type of music was commonplace at other institutions, particularly the Ospedali.<sup>94</sup> And so it is highly probable that Lotti’s solo motets were written for the Ospedali with which he had dealings: the Incurabile and the Mendicanti. However, given the nature of the source material, there is no way of knowing whether Lotti himself, or some other, applied the new text to old music.

### 3.7.4. Canticles

There are eight canticle settings. In comparison to the motets, the texts and music are generally longer. Six of the canticles are settings of the *Magnificat*, which is part of the Vespers liturgy. One of the *Magnificat* settings is a concertato work for four voices, strings and continuo [64]. Two of the canticles are settings of *Benedictus*, and both of these are frequently found in manuscript sources paired with one of two settings of *Miserere mei*. (*Miserere*

92: CZ-Pkřiž: XXXV C 53 and XXXV C 52.

93: ‘The use of motets at San Marco shows some peculiarities. The most common type in the eighteenth century, for a single high voice with orchestra, is unexpectedly absent.’ Talbot, *Sacred Music of Vivaldi*, p. 91.

94: Arnold, *Solo Motet*, p. 60.

in *D minor* [88] with *Benedictus in C* [59]; *Miserere in G minor* [90] with *Benedictus in F* [60].) 18th-century part-books in the Archivio di San Marco of these two pairs of works have the words ‘per la settimana santa’ (*for Holy Week*) on their title-pages,<sup>95</sup> which confirms that the works were performed at Lauds in the Triduum of Holy Week where both texts appear.

### 3.7.5. Psalms

There are 24 psalm settings of 12 different psalm texts. Sixteen of the settings are concertato-style works for voices and instruments; the remaining ten are ecclesiastico works. The majority of psalms are for inclusion in the liturgy of Vespers. Lotti set comparatively few psalm texts, repeatedly composing music for the same psalms: there are six of *Dixit Dominus* [73–78], three of *Confitebor* [69–71], four of *Laudate pueri* [82–85] and five of *Miserere mei* [86–90]. When considering the psalms appointed for Vespers (which therefore excludes the *Miserere mei* settings), Lotti set only seven of a possible 35 psalm texts (19 of which were used for feast days). This rather narrows the possible occasions on which his works can be used to provide all the psalms for a particular liturgical occasion.

Vulgate No., Psalm	Ospedali feasts	Female cursus	Male cursus	Cinque Laudate	Vespers for Dead	No. of settings by Lotti
109 Dixit Dominus	X	X	X			6
110 Confitebor ... in consilio	X		X			3
111 Beatus vir	X		X			1
112 Laudate pueri	X	X	X	X		4
114 Dilexi					X	
115 Credidi	X					1
116 Laudate Dominum omnium			X	X		1
119 Ad Dominum cum tribularer					X	1
120 Levavi oculos					X	
121 Laetatus sum		X				
126 Nisi Dominus		X				
129 De profundis					X	
137 Confitebor ... quoniam					X	
145 Lauda anima mea				X		
146 Laudate Dominum quoniam				X		
147 Lauda Jerusalem		X		X		

Table 3.6: Vesper psalms appointed for various occasions, alongside Lotti's settings.

95: I-Vsm: B767/1-68 and B768/1-13.

However, his settings of *Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri* and *Laudate Dominum omnes gentes* do provide a complete set of psalms for the Roman ‘male cursus’ — the combination of psalms used on male saints’ days. Amongst others, these would be suitable for Vespers on the feast of Saint George, which he directed at S. Giorgio in 1711. The lack of any settings by Lotti of *Nisi Dominus*, *Lauda Jerusalem*, and *Laetatus sum* indicates that he did not write a complete cursus of Vesper psalms for any Marian feast, nor for any female saint. He did not write a complete cursus of psalms for the Cinque Laudate liturgy of San Marco either. The lack of settings of the psalms *De profundis* and *Memento* further limit the festal occasions on which his compositions could be entirely used. He wrote no eight-part, double-choir psalms in the *salmi spezzati* tradition. It is perhaps possible that two choirs could alternate some sections of the text in his four-part settings (*Credidi* [72], *Beatus vir* [68]), however, no antiphonal indications have been found in any of the source material. Furthermore, his setting of *Beatus vir* was written using the text from the Roman, rather than Marcan, liturgy (as shown in 3.5.1). Most of his Vesper psalms are concertato works, and as the occasions for performing concertato psalms in San Marco were few, this strongly suggests, if not concludes, that his Vespers psalms were not written for San Marco, but rather for other churches in the city. This is perhaps to be expected. As noted in 3.4, it was rare for anyone other than the maestro to compose for the cappella ducale.

If Lotti was given special permission to produce settings of psalms (and other texts) occasionally at San Marco, then he would have supplied them for performance alongside the works of other composers, unless the remainder were sung to plainchant, (assuming that some large trove of Vesper psalms by Lotti has neither been destroyed nor lies hidden).

As discussed in 3.6.1, Lotti was employed to supply music at the Patronal festival of Pentecost for the Scuola dello Spirito Santo from 1695 to 1703, and he wrote a number of works whose scoring fits the forces used there. Lotti’s music that fits both the liturgy of Pentecost and the small musical forces employed includes the psalms *Dixit Dominus in G minor* [76], *Beatus vir* [68], *Laudate pueri a 4* [85] and *Laudate Dominum omnes gentes* [81]. However, Lotti’s three *Confitebor* settings all exceed the scoring requirements of the Scuola dello Spirito Santo, as they need woodwind.

Lotti’s setting of psalm 115 (*Credidi* [72]), in conjunction with settings of *Dixit Dominus*,

*Confitebor tibi*, *Beatus vir* and *Laudate pueri*, might hint at a complete cursus of Vesper psalms for one of a few feast days at the Ospedale grandi: The Holy Name of Jesus, Common of One Martyr, All Saints, and Christmas Day (if on a Sunday).<sup>96</sup> However, the considerable variation in scoring between these settings throws doubt on their use together.

### 3.7.6. Requiem

Lotti wrote one Requiem mass setting for four voices [92], and another for SSAATTTBBB with strings, woodwind and trumpet [93]. The Archivio di San Marco also has a setting of *Libera me, Domine* [91] for four voices, which is not found in any other source (I-Vsm: B777). The four-part mass setting is made up of the Introit, Kyrie, Dies Irae, Offertory, Sanctus, Benedictus and Agnus Dei. The concertato setting comprises only the Introit, Kyrie, Dies Irae and Offertory. (The earliest Venetian source lacks the Kyrie.) The history of these works is described fully in 3.6.2.

### 3.7.7. Masses

Lotti wrote 16 settings of the mass ordinary: Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei. Because of the length of the combined texts, these works represent the largest body of stile ecclesiastico music by Lotti, each mass setting being far longer than any of his canticle, motet or hymn settings. There are eight masses for four voices, four for three voices, and four for two voices (TB). These are nearly all ‘a cappella’ works in the Roman *missa brevis* style. Drennan states that at San Marco:

Daily High Mass abandoned flamboyant musical forms in favor of the more straightforward a cappella style.<sup>97</sup>

A cappella masses—in simplest terms, settings in which instrumental support is dispensable—were performed more often in San Marco than elaborate concerted settings. These works were prescribed for the church’s numerous ferial celebrations.<sup>98</sup>

Lotti wrote eight four-part settings of the mass ordinary, all of which could have been performed at San Marco, though only four of them are catalogued there in 1797 and three

96: Talbot, *Sacred Music of Vivaldi*, p. 71.

97: Drennan, *Monferrato*, p. xi.

98: Jonathan Drennan, ed. *Masses by Giovanni Rovetta* (Middleton: A-R Editions, 2006), p. xi.

in 1720. However, they would also have been suitable for use at any other church. One particular feature of Lotti's ecclesiastico mass settings is that only one of the three Agnus Dei sentences is set. As the first two sentences are identical, this could mean that the music formed either the first or second verse, the remainder being sung to plainchant or simply omitted. Drennan adds:

To shorten the Agnus Dei was much encouraged at San Marco, for this freed space for extra-liturgical items at the Offertory. Two further forms of musical abbreviation at San Marco ... merit mention. The first, which was used specifically on a cappella occasions, entailed the removal of the Benedictus from the Sanctus [...].<sup>99</sup>

Only one of Lotti's four-part mass settings lacks a Benedictus: the *Missa Quadragesimalis* [109] (Quadragesima is the first Sunday after Ash Wednesday). Two of the two-part masses also lack only a Benedictus; the other two-part masses lack the entire final three texts.

Three mass settings, found in manuscripts in Vienna, are scored for three voices with two violins and continuo.<sup>100</sup> One of these mass settings, *Messa a tre voci No. 1* [98], is also found in several manuscript sources in Venice—in the Biblioteca Nazionale Marcana (I-Vnm) and Archivio di San Marco (I-Vsm)—though the violin accompaniment is not present in any of these sources. This mass is also one of the most frequently copied of Lotti's works across other European libraries, yet no other sources include the violins found in the autograph. The second setting [99] contains instrumental Sinfonias between sections. The third setting [100] is scored for a trumpet in addition to the violins, and consists of only the Kyrie and Gloria. Although no evidence has been found for these settings being used at San Marco, the scoring of three voices (TTB) with 2 violins and organ would seem to be a traditionally Marcan one. Giovanni Rovetta wrote a *Messa concertata a tre voci e due violini* in 1643; Jonathan Drennan suggests that this would have been performed in San Marco by three soloists and a ripieno chorus.<sup>101</sup> Legrenzi published sacred works for three voices and two violins in a number of volumes.<sup>102</sup> It is therefore curious that only the autograph now

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99: Drennan, *Monferrato*, p. xii. However, by the 19th century, repetition of the music three times became established. See Section 5.3.

100: A-Wgm: 410; A-Wn: Mus.Hs.16470; A-Wn: Mus.Hs.16687.2.

101: Drennan, *Rovetta*, p. xiii.

102: Such as *Salmi a cinque: tre voci e due violini* (Venice: Francesco Magni, 1657).

in Vienna has the violin parts, and that no Venetian manuscripts (and all others presumably copied from them) contain the string parts. These settings for three voices and two violins somewhat bridge the gap between the ecclesiastico choral settings of the complete mass ordinary and the concertato settings of individual Kyries, Glorias and Cremos, in which instrumental accompaniment is a feature.

### 3.7.8. Mass Movements

Lotti's concertato mass settings form only the 'front half' of the mass ordinary: (Kyrie, Gloria, Credo). This conforms to the Venetian tradition of the 'short mass',<sup>103</sup> with the other parts of the mass ordinary (Sanctus, Benedictus, Agnus Dei) either being sung as plainsong, or being replaced by a solo motet.<sup>104</sup>

There are 30 individual mass movement settings<sup>105</sup> —11 Kyries, 14 Glorias, 5 Cremos— all of which are concertato settings for one or more choirs, soli ensembles and strings. In some of the works, the strings are augmented by oboes, flauti traversi, bassoon and trumpet. There is no evidence to suggest that any of these mass movements were composed with the intention of their being necessarily performed together, as a 'missa'. (See 4.3.5 for a discussion of mass movement 'groupings'.)

Seven of the Kyrie settings are scored for thirteen voices in three choirs (ATB, SSATB, SSATB). The ATB trio is frequently described in the source material as a '*coro palchetto*', or 'balcony choir'. The remaining four settings are for SATB. All are accompanied by strings and continuo, with three of the polychoral Kyries having an addition oboe and trumpet part. As noted in 3.4 and 3.5.1, it is highly likely that Lotti's 'palchetto' Kyries were written for use at San Marco on the first mass of Christmas. However, the possibility remains that some or all of them could have been intended for special occasions at other churches, with the 'palchetto' referring to a temporary platform or a gallery.

One curious feature of Lotti's large-scale Kyries is that all three of the choirs frequently

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<sup>103</sup> The term 'short mass' should not be confused with *missa brevis*.

<sup>104</sup> 'the quintessentially Venetian procedure of reducing the sung Ordinary to Kyrie, Gloria and Credo movements, was a significant contraction.' Drennan, *Monferrato*, p. xii.

<sup>105</sup> Throughout this thesis, the term 'mass movement' is used to describe individual components of the mass ordinary text: Kyrie, Gloria, Credo. The term 'section' used to describe the discrete musical forms within each movement. Thus 'Et in terra pax' is a section of the Gloria movement.

sing the same lines. Lotti was certainly capable of writing polyphonic music for 14 voices, as seen in ‘Et in terra’ of his *Gloria in G No. 1* [134], so it seems strange that he chose to score the work for three choirs and then make those choirs sing as one. It may be that the effect was purely ‘stereophonic’, due to the position of the different choirs. (If the three choirs were all singing the same notes from one location, this would render the scoring entirely unnecessary.)

The Gloria settings are the most ostentatious, requiring large vocal forces and a range of instruments — three settings are scored for double orchestra. There are usually 11 sections, based on each sentence of the text, with some exceptions where sentences are occasionally run together into one larger section. Each of these sections varies widely in the use of scoring, key, meter, mood and style between different sections of each work. (There are some trends in how Lotti sets each particular sentence in terms of these attributes, which will be discussed in detail in Chapter 5.)

Four of the Credo settings are scored for SATB, with two of these altering the scoring for the *Crucifixus* section. The *Credo in F* [139] doubles the choir to eight (SSAATTBB); the *Credo in D minor* [138] from four to ten (SSSAAATTBB). The *Credo in G minor* [140] is scored for double choir, and the voices reduce to one choir of six (SSATTB) for the *Crucifixus*. Two settings in B♭ [136, 137] are for SATB with strings throughout, and are scored for only one viola part (the other Credos all having two).

Lotti is of course best known today for his three sections of the *Crucifixus* text mentioned above, which have been performed as standalone ‘motets’ throughout Europe at least since 1838, when the eight-part [143] and six-part settings [142] were culled for inclusion in a collection of sacred music by Johann Friedrich Rochlitz (1769 - 1842), *Sammlung vorzüglicher Gesangstücke vom Ursprung gesetzmässiger Harmonie bis auf die neue Zeit*. The ten-part setting [144] has also been a focus of interest from the 19th century to the present day. These sections of the Credo are not found individually in any Venetian sources, so it is doubtful that they would have been performed separately from their Credo within Lotti’s lifetime. One other *Crucifixus* setting is for five voices [141], found only in an autograph manuscript in Westminster Abbey.<sup>106</sup> It has been suggested that this setting was penned by Lotti

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106: GB-Lwa: CJ 3.



specifically for the Academy of Ancient Musick in London, as part of his correspondence with them in 1731.<sup>107</sup>

Lotti's concertato settings of the Gloria and Credo differ from his a cappella settings in that the first sentence of the text is part of the composition, rather than being intoned by the priest. There had been a long tradition in Venice of incorporating the intonation into the body of the setting for ceremonial occasions.<sup>108</sup> This may add weight to the suggestion that the works were created for events such as Patronal festivals and investitures at churches other than San Marco.

### 3.8. Conclusion

Although Lotti's sacred music was clearly bound by the resources of the occasions for which it was written, it is not always possible to deduce which works were intended for particular institutions. Lotti wrote no psalms in the *cori spezzati* tradition of San Marco, as perhaps might be expected of a composer working at the ducal chapel for over 50 years. From a total of 129 sacred choral works, only 22 four-part ecclesiastico works can be conclusively proven to have been performed at San Marco, from their inclusion in the 1797 catalogue. Seven polychoral Kyrie settings and one concertato motet are also likely to have been performed there, though it is equally possible that the Kyries were performed elsewhere, because of the large vocal forces required and the lack of their appearance in the San Marco catalogue.

The variety of scorings used across his Vesper psalm settings also does not readily indicate that any were intended to be performed together which is also the case for his Mass movements. The lack of a complete cursus of Vesper psalms for any particular feast day is curious: unless several works have been lost, it can only be concluded that Lotti wrote his own music to be performed alongside that of other composers. Another glaring lacuna is the absence of a setting of *Stabat mater*, the Marian hymn set by many contemporaneous composers, including Caldara and Vivaldi in Venice and the Scarlattis in Naples.

It would seem likely that most of Lotti's concertato works, (particularly those scored

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107: H. Diack Johnstone, 'Westminster Abbey And The Academy Of Ancient Music: A Library Once Lost And Now Partially Recovered', *Music & Letters*, 95,3 (2014), 337.

108: Drennan, *Rovetta*, p. xi.

on a large-scale) were composed for special occasions, such as Patronal festivals, the investiture of nuns, and funerals of Venetian nobility, at a variety of churches across the city. Aside from the ducal chapel of San Marco, Lotti worked for at least eleven other churches and two of the Ospedali: the 'Incurabili' and the 'Mendicanti'. More than 15 ecclesiastico works for two or three voices were written for S. Zulian, and two four-part responsories for S. Sepolcro, but beyond this, assigning works to particular establishments is fraught with uncertainty.



## 4. Account of Sources

This chapter will give an overview of the extant manuscript sources for Lotti's sacred music. A survey of over 800 manuscripts in more than 100 libraries has produced a catalogue of 129 sacred choral works and 15 solo motets by Lotti, presented in Appendix A. There are seven hymns, 36 choral motets and 15 solo motets,<sup>1</sup> eight canticles, 24 psalms, three works for the Requiem liturgy, 16 missa brevis settings, 12 Kyries, 14 Glorias, five Credos and five settings of Crucifixus. In addition to these works, there are also five incomplete fragments and six works where the attribution to Lotti is questionable. A list of works with their catalogue number can be found in the following index:

### 4.1. Index of Lotti's sacred works, by catalogue number

#### Hymns

1	Christe Redemptor omnium	SATB
2	Crudelis Herodes	TTB
3	Ecce panis angelorum	SATB
4	Jesu dulcis memoria	SATB
5	Pange lingua	SATB
6	Surrexit Christus hodie	SATB
7	Vexilla regis prodeunt	SATB

#### Antiphons, Motets & Propers

8	Arbor dignissima	ATTB
9	Ave dulcis mater	TTBB, organ
10	Ave regina caelorum No. 1	SATB
11	Ave regina caelorum No. 2	SATB
12	Beata es, Virgo Maria	SATB
13	Benedic, Domine	SATB
14	Benedicam Domine	SATB
15	Cum complerentur	SATB
16	Domine, ad adjuvandum me festina	SSATB, SSATB, 4 violin, 2 viola, 2 violoncello, 2 oboe, bassoon, basso continuo
17	Ecce ego mitte vos	SATB
18	Gaude Maria Virgo	SATB
19	Hic est vere Martyr	ATTB
20	Improperium exspectavit	TTB
21	In medio ecclesiae	ATTB
22	In omni tribulatione nostra	SATB, 2 violin, [2 viola,] [2 oboe, bassoon,] basso continuo
23	In virtute tua, Domine	TB
24	Jubilate Deo	SATB
25	Justus germinabit sicut lilium	ATTB
26	Magnus Dominus et laudabilis	SATB

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1: See 3.7.2 for a full discussion of the term 'motet'.

## 4. Account of Sources

27	O vos omnes No. 1	SATB
28	O vos omnes No. 2	SATB
29	Propter testamentum	ATTB
30	Quem dicunt homines	ATTB
31	Quid? Quid mihi est in coelo	ATTB
32	Regina caeli No. 1	SATB
33	Salve regina a 2 No. 1	TB
34	Salve regina a 2 No. 2	TB
35	Salve regina a 2 No. 3	TB
36	Salve regina a 4	SATB
37	Sancte Paule Apostole	SATB
38	Sepulto Domino	SATB
39	Tenuisti manum dexteram meam	TTB
40	Terribilis est locus iste	TTB
41	Tibi laus tibi gloria	SATB
42	Vere languores nostros	TTB
43	Virtuti et gloria honori	SATB, 2 violin, viola, oboe, trumpet, basso continuo

**Solo motets**

44	Aleph quomodo obscuratum	S, basso continuo
45	Alma ride exsulta mortalis	S, 2 violin, viola, basso continuo
46	Aurae lenes quae prata foveat	A, 2 violin, viola, basso continuo
47	Beati amoris scintillae amoris	S, 2 violin, viola, 2 oboe, basso continuo
48	Care Pater audi	S, 2 violin, viola, basso continuo
49	Columbae innocentes	S, 2 violin, basso continuo
50	Corda fidelis anime	S, 2 violin, viola, basso continuo
51	Gesù caro e dove sei	A, 2 violin, viola, basso continuo
52	Laeta gaude o fortunata	S, basso continuo
53	Mortales gaudete laetantes	S, violin, basso continuo
54	Proh quanta sunt in orbe strages	A, 2 violin, viola, basso continuo
55	Regina caeli No. 2	S, 2 violin, viola, basso continuo
56	Sacri amoris aurae amate	A, 2 violin, viola, basso continuo
57	Sat est o Jesu vulnerasti	S, 2 violin, viola, basso continuo
58	Spera anima mea non procellae	S, 2 violin, viola, basso continuo

**Canticles**

59	Benedictus Dominus Deus in C	SATB
60	Benedictus Dominus Deus in F	SATB
61	Magnificat, 'a terra' a 2 voci, spezzato	TB
62	Magnificat a primi toni	SATBB
63	Magnificat a secundi toni	SATB
64	Magnificat a quinti toni No. 1	SATB
65	Magnificat a quinti toni No. 2	SATB
66	Magnificat con strumenti	SATB, 2 violin, 2 viola, basso continuo

**Psalms**

67	Ad Dominum cum tribularer	SATB
68	Beatus vir	SATB
69	Confitebor tibi No. 1	SATB, 2 violin, viola, basso continuo, 2 oboe, bassoon, 2 flute
70	Confitebor tibi No. 2	SATB, 2 violin, 2 viola, oboe, basso continuo
71	Confitebor tibi No. 3	SSSATB, 2 violin, viola, 2 violoncello, 2 oboe, basso continuo

72	Credidi	SATB, [2 violin, viola, basso continuo]
73	Dixit Dominus in A	SSSAAATTTBBB, 2 violin, 2 viola, 2 oboe, trumpet, basso continuo
74	Dixit Dominus in C	SSAATB, SSAATB, 4 violin, 2 viola, 2 oboe, trumpet, basso continuo
75	Dixit Dominus in D	SSAATTBB, SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo
76	Dixit Dominus in G minor	SSATB, 2 violin, viola, basso continuo
77	Dixit Dominus in G No. 1	SSATB, 2 violin, 2 viola, 2 oboe, basso continuo
78	Dixit Dominus in G No. 2	SATB, SATB, 2 violin, 2 viola, oboe, basso continuo
79	Laudate Dominum de caelis	SATB
80	Laudate Dominum in sanctis eius	SATB
81	Laudate Dominum omnes gentes	SATB, 2 violin, viola, trumpet, basso continuo
82	Laudate pueri a 2	TB, organ
83	Laudate pueri a 3 (SSB)	SSB, 2 violin, viola, oboe, basso continuo
84	Laudate pueri a 3 (SSA)	SSA, 2 violin, viola, basso continuo
85	Laudate pueri a 4	SATB, 2 violin, viola, basso continuo
86	Miserere mei, Deus in A minor	SATB, 2 violin, 2 viola, basso continuo
87	Miserere mei, Deus in C minor	SATB, 2 violin, 2 viola, basso continuo
88	Miserere mei, Deus in D minor	SATB
89	Miserere mei, Deus in E minor	SATB, 2 violin, 2 viola, basso continuo
90	Miserere mei, Deus in G minor	SATB

### Requiems

91	Libera me	SATB
92	Messa di Requiem	SATB
93	Requiem for choir and orchestra	SSAATTTBBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo

### Masses

94	Messa a due voci No. 1	TB
95	Messa a due voci No. 2 'con organo'	TB, organ
96	Messa a due voci 'simile in Re minore'	TB
97	Messa a due voci 'spezzata in Do'	TB
98	Messa a tre voci No. 1	TTB, [2 violin,] basso continuo
99	Messa a tre voci No. 2 con due violini	TTB, 2 violin, basso continuo
100	Messa a tre voci No. 3 con strumenti	STB, 2 violin, trumpet, basso continuo
101	Messa a tre voci No. 4	TTB
102	Messa Breve	SATB
103	Messa in Alamire	SATB
104	Messa del primo tuono	SATB
105	Messa del quinto tuono	SATB
106	Messa del sesto tuono No. 1	SATB
107	Messa del sesto tuono No. 2	SATB
108	Messa del ottavo tuono	SATB
109	Missa Quadragesimalis	SATB

### Mass Movements

110	Kyrie in B $\flat$	ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo
111	Kyrie in C	ATB, SATB, SATB, 2 violin, viola, oboe, trumpet, basso continuo
112	Kyrie in C minor	ATB, SSATB, SSATB, 2 violin, viola, basso continuo

## 4. Account of Sources

113	Kyrie in D minor No. 1	ATB, SSATB, SSATB, 2 violin, viola, basso continuo
114	Kyrie in D minor No. 2	SSATTB, SSATB, 2 violin, viola, basso continuo
115	Kyrie in D minor No. 3	SATB, 2 violin, viola, basso continuo
116	Kyrie in E minor	ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo
117	Kyrie in F No. 1	SATB, 2 violin, viola, basso continuo
118	Kyrie in F No. 2	SATB, 2 violin, viola, basso continuo
119	Kyrie in G	ATB, SATB, SATB, 2 violin, 2 viola, basso continuo
120	Kyrie in G minor No. 1	SATB, 2 violin, 2 viola, basso continuo
121	Kyrie in G minor No. 2	ATB, SSATB, SSATB, 2 violin, viola, basso continuo
122	Gloria in A	SSAAATTTBBB, 2 violin, 2 viola, [oboe, 2] trumpet, basso continuo
123	Gloria in C No. 1	SSAAATTTBBB, 2 violin, viola, 2 oboe, bassoon, trumpet, basso continuo
124	Gloria in C No. 2	SSAATTB, SSAATTB, 4 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo
125	Gloria in C No. 3	SATB, SATB, 4 violin, 2 viola, oboe, trumpet, basso continuo
126	Gloria in D No. 1	SATB, SATB, 2 violin, 2 viola, 2 violoncello, oboe, trumpet, basso continuo
127	Gloria in D No. 2	SSATB, 2 violin, viola, oboe, trumpet, basso continuo
128	Gloria in D No. 3	SATB, 2 violin, viola, trumpet, basso continuo
129	Gloria in F No. 1	SSATB, 2 violin, viola, 2 oboe, 2 flute, basso continuo
130	Gloria in F No. 2	SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo
131	Gloria in F No. 3	SATB, 2 violin, viola, basso continuo
132	Gloria in F No. 4	SATB, 2 violin, 2 viola, basso continuo
133	Gloria in F No. 5	SSSSAAATTTTBBBB, 4 violin, 2 viola, oboe, trumpet, basso continuo
134	Gloria in G No. 1	SSAAATTTTBBBB, 2 violin, viola, 2 oboe, trumpet, basso continuo
135	Gloria in G No. 2	SSAATTB, 2 violin, 2 viola, [2] oboe, [bassoon], trumpet, [flute], basso continuo
136	Credo in B $\flat$ No. 1	SATB, 2 violin, viola, basso continuo
137	Credo in B $\flat$ No. 2	SATB, 2 violin, viola, basso continuo
138	Credo in D minor	SSSAAATTBB, 2 violin, 2 viola, basso continuo
139	Credo in F	SSAATTBB, 2 violin, 2 viola, basso continuo
140	Credo in G minor	SATB, SATB, 2 violin, 2 viola, basso continuo
141	Crucifixus a 5	SSATB, basso continuo
142	Crucifixus a 6	SSATTB, basso continuo
143	Crucifixus a 8	SSAATTBB, basso continuo
144	Crucifixus a 10	SSSAAATTBB, basso continuo

## Named Mass Groupings

145	Messa Breve con istrumenti	Kyrie in F No. 2 [118], Gloria in D No. 2 [127], Credo in B $\flat$ No. 2 [137]
146	Missa BMV in caelum assumptae (Also Missa sonis musicis expressa) (Also Missa S. Brunonis?)	Kyrie in D minor No. 3 [115], Gloria in D No. 3 [128]
147	Missa Sancti Christophori	Kyrie in F No. 1 [117], Gloria in F No. 3 [131], Credo in F [139], [plus Sanctus, Benedictus, Agnus].



148	Missa Sapientiae	Kyrie in G minor No. 1 [120], Gloria in G No. 2 [135]
149	Missa Solemne S. Joannis Nepomuceni	Kyrie in G minor No. 2 [121], Gloria in C No. 2 [124]
150	Missa Vide Domine laborem meum	Kyrie in E minor [116], Gloria in D No. 1 [126]

#### Spurious Attributions & Fragments

151	Adoramus te in F (spurious)	SATB	(by G. Perti)
152	Adoramus te in G minor (spurious)	SATB	(by G. Perti)
153	Agnus Dei a solo Basso (spurious)	B, organ	
154	Alma redemptoris mater (spurious)	SATB, SATB	
155	Ave maris stella (fragment)	4 brass parts	
156	Cantemus Domino (spurious)	ATB, organ	(by A. Biffi)
157	Domine praevenisti eum (fragment)	TB, organ	
158	I will cry unto God most high	ATB	
159	Jesum adoremus (spurious)	SATB	(by Palestrina)
160	Kyrie in D minor (No. 4?) (fragment)	SATB, 2 violin, viola, 2 oboe, bassoon, basso continuo	
161	Te adoro Deum verum (fragment?)	AAT, 2 violin, viola, basso continuo	

A number of problems immediately present themselves in any account of the surviving source material of Lotti's sacred works: these relate to nomenclature, provenance, authority and chronology. The titles given in library catalogues are often erroneous or unhelpful. The earliest surviving sources for a large proportion of the music are later copies made from originals that are now lost. Some of these copies, which may be the sole surviving source for a work, date from as late as the middle of the 19th century, more than one hundred years after Lotti's death. Scribal errors can be frequently observed or suspected: missing accidentals, the wrong clef implied or used, notes may be missing or placed in the wrong measure or staff; there may be inconsistencies in underlay, variation between repeated passages, obvious wrong notes, and more. Moreover, some works survive only as instrumental and vocal parts, and recreating a score from the jigsaw of parts, to allow a thorough assessment of the music, is not always a straightforward task.

## 4.2. Nomenclature

The first problem that confronts any researcher attempting to assess the corpus of manuscript source material is the lack of definitive titles that can uniquely identify each of Lotti's compositions. This is most clearly a problem for texts that have been set several times, such as the mass ordinary. Library catalogues are often vague, such as giving the title '*Messa a quattro voci*' to any of Lotti's eight SATB mass settings without further distinction. As Lotti wrote eight masses for four voices, such generic titles are of no help in identifying which of

his masses is being described in a particular library catalogue. Incipits, displaying the music of a few introductory bars, are not always available and where present frequently contain errors. Some manuscript sources have inaccurate titles, such as the British Library's manuscript of the *Gloria in C No 1* [123], which is titled *Gloria a cinque*, even though other sections of the work contain as many as nine vocal parts.<sup>2</sup> The wrong key is frequently given in catalogue entries — the relative major given for a piece in the minor, or confusion arising from Lotti's use of Dorian or Mixolydian key spellings.

There are also works whose catalogue titles reflect the text used at the start of the music, but which neglect the expectation of some plainsong that precedes the setting, completing the liturgical text. For instance, Lotti's four-part work listed as *Tu lumen, tu splendor* in the Archivio di San Marco<sup>3</sup> is a setting of the even-numbered verses of the hymn *Christe Redemptor omnium*. This is akin to calling a work '*Procul recedant somnium*', because the first verse *Te lucis ante terminum* is not set. Such titles therefore do not readily indicate the true title of the complete liturgical text of which it is a setting.

There are also manuscript sources in which Lotti's music has been set to a different text from that of the original. Some of these are translations, such as German manuscripts of *Vere languores nostros* [42], which are set to the words *Alle die tiefen Quälen*.<sup>4</sup> Others apply a different Latin text from that originally set, such as the final Kyrie of the *Kyrie in D minor No. 1* [113], which is found in two manuscripts to the words *Pretiosa mors sanctorum*. English copies of Lotti's works are frequently given English texts. (See 4.3.3.)

In order to discuss Lotti's works without confusion, and to create a useful catalogue of his sacred works, each work needs to be given a descriptive, accurate and unique name, where that is not obvious. A complete catalogue of Lotti's sacred work will be found in Appendix A, and throughout the thesis each piece discussed will use the distinct name and number assigned to it in that catalogue. Where a descriptive name exists in the earliest sources, that name has been used, e.g. *Missa del quinto tuono*. Those works having an expected plainsong intonation or verse that is absent from the score have been given a title based on the opening text. For those works that do not have a unique and descriptive name, the tonal

2: GB-Lbl: Add. 14177. The work requires SSAAATTTBBB for 'Et in terra pax'.

3: I-Vsm: B783/1-24.

4: See the work's catalogue entry for a list of manuscript sources.

centre of the work has been added to identify it more clearly, e.g. *Miserere mei in D minor*, *Miserere mei in G minor*. If the major difference between two settings of the same text lies in the vocal scoring, then this has been used to distinguish them, e.g. *Laudate pueri a 4* or *Laudate pueri a 2*. If two works have the same tonal centre and text, and their differences in scoring are not easily spelt out, then they have been given a number to differentiate them e.g. *Gloria in F No. 2*. Because of the difficulties in ascertaining the chronological order to the works (see 4.4), the numbering scheme is entirely arbitrary.

### 4.3. Manuscript sources

The catalogue lists some 800 manuscripts in over 100 libraries. As might be expected, the years since Lotti's death in 1740 have seen manuscripts from Venice move around the world, change hands and come to rest in new locations entirely unconnected with Lotti. Venetian originals have been copied by Englishmen, Danes, Czechs, Russians, citizens of the various principalities of the Holy Roman Empire and other nationals. These copies themselves have frequently ended up far from their origin. Some works are found in as many as 40 different manuscripts; others in a single source. Some are autographs, and some are fourth-generation copies.

Although this survey does not intend to include a thorough palaeographical analysis, there are a small number of recognisable handwriting styles in some of the earliest source materials, including Lotti's own hand. It has also been possible to identify some manuscripts as being written on Venetian paper (most usefully in libraries outside Venice). Venetian paper of the early 18th century can be clearly identified by a watermark known as 'tre lune', which consists of three crescent moons, usually bisected at the top of the page, because the pages were cut from a larger sheet. This paper is usually found in landscape format, approximately 12 x 9 inches (305 x 228 mm) and lined with 10 staves:<sup>5</sup>

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5: See Donald Burrows and Martha Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford, Clarendon Press, 1994) for a discussion of Italian music paper of this period.

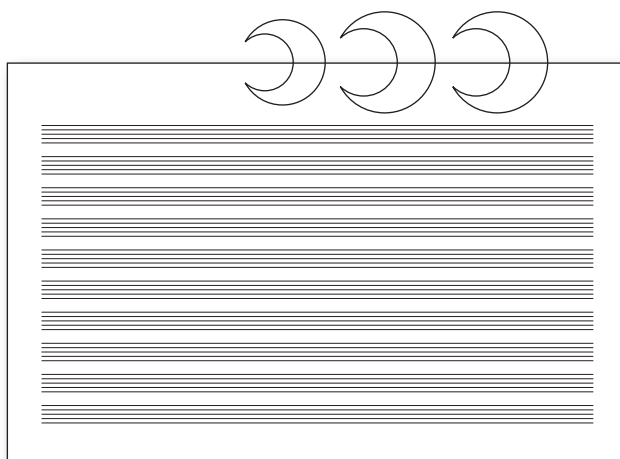


Fig. 4.1: Diagram of typical Venetian music paper showing watermark (not to scale).

Determining exact dates, authorship and provenance of source material is not always straightforward: library catalogues are frequently vague or erroneous. If the year of transcription is not given in the source, identifying the date to within even 50 years is not always practicable. Inevitably, only general remarks can be made about some source material.

#### 4.3.1. Autograph sources

Documents known to be written by Lotti survive, such as his Last Will and Testament, and letters to the Scuola dello Spirito Santo, and the handwriting in these documents can act as a point of reference to confirm or refute autograph status. Autographs are few, though they have been identified for the following sources: *Laudate pueri a 3* (SSA) [84] in the Biblioteca Nazionale Marciana in Venice;<sup>6</sup> the psalms *Laudate Dominum de caelis* [79] and *Laudate Dominum in sanctis eius* [80], held at the Conservatorio San Pietro a Majella in Naples, both dated 1737;<sup>7</sup> two responsories, *Sepulto Domino* [38] and *O vos omnes No. 1* [27], in the Nydahl Collection in Stockholm;<sup>8</sup> the *Credo in G minor* [140] in the Knights of the Cross with the Red Star's library in Prague,<sup>9</sup> and a *Crucifixus a 5* [141] in Westminster Abbey, dating from the 1730s.<sup>10</sup> There are also a number of autographs held in Vienna:

6: I-Vnm: 10779.

7: I-Nc: Mus.relig. 1107.

8: S-Smf: MMS 865.

9: CZ-Pkřiž: XXXV C 292.

10: GB-Lwa: CJ 3.

the Gesellschaft der Musikfreunde (A-Wgm) contains autographs for the *Messa a tre voci* No. 1 [98] and the hymns *Surrexit Christus hodie* [6] and *Christe Redemptor omnium* [1].<sup>11</sup> The Österreichische Nationalbibliothek (A-Wn) contains an autograph of another mass for three voices with two violins [99],<sup>12</sup> not found elsewhere. A source of the *Messa in Alamire* [103], now in the New York Public Library, is listed as an autograph, and does indeed bear many of the hallmarks of Lotti's hand.<sup>13</sup> It is dated 1738, though the mass is thought to have been composed many years before that (being a possible contender for the work presented to the Procurators of San Marco in 1698),<sup>14</sup> so it is curious that Lotti went to the trouble of copying this mass so many years later, given the paucity of autographs generally. Other sources claiming to be autographs have been rejected as such. Notably, a manuscript held at the Library of Congress in Washington of *Regina caeli* [32], *Messa del quinto tuono* [105] and *Miserere mei in D minor* [88], is listed in their catalogue as an autograph, but the handwriting is markedly different from known exemplars of Lotti's script.<sup>15</sup>

#### 4.3.2. Venetian sources

From a total of 129 choral works, only about 40 can be found in non-autograph, Venetian manuscripts dating approximately from the first half of the 18th century. Being closest to the fount, these sources are free from many of the obvious errors found in other sources of later dates and distant geography. A collection now in Dresden (D-Dl) includes the following works that appear to be in a similar hand on Venetian 'tre lune' paper: *Credo in F* [139], *Dixit Dominus in A* [73], *Laudate pueri for SSB* [83], *Laudate Dominum* [81] and *Credidi* [72].<sup>16</sup> These are for the most part, large-scale works with instrumental accompaniment, with the exception of the *Credidi*, which is a four-part choral work (though the Dresden library also contains instrumental *colla voce* parts created locally for this work). A manuscript of the *Credo in B♭* No. 1 [136] in Prague Cathedral's Archive also appears to be in the same hand.<sup>17</sup>

11: A-Wgm: A 410, A 411, A 412.

12: A-Wn: Mus.Hs.16470.

13: US-NYpm: Cary 342.

14: Passadore and Rossi, *San Marco*, p. 71.

15: US-Wc: ML96.L718.

16: D-Dl: Mus 2159-D-5, Mus 2159-D-9, Mus 2159-D-8, Mus 2159-E-7, Mus 2159-E-8, respectively.

17: CZ-Pak: MS 853.

At least one other hand is identifiable in other Venetian material now at Dresden: this set is of a cappella music, including the *Messa a tre voci* No. 1 [98], *Messa del sesto tuono* No. 2 [107], *Messa del quinto tuono* [105].<sup>18</sup>

Another group of 18th-century source material that appears to be in the same hand (different from the two mentioned above) includes a manuscript of *Kyrie in G minor* No. 1 [120] and *Gloria in F* No. 4 [132] in the British Library;<sup>19</sup> the *Messa Breve con istrumenti* [145] in the Brussels Conservatoire;<sup>20</sup> and the *Missa Sancti Christophori* [147] in Prague Cathedral.<sup>21</sup>

The Gresham Collection in the City of London holds a unique source of the *Miserere in A minor* [86] and *Gloria in F* No. 1 [129], also on Venetian ‘tre lune’ paper.<sup>22</sup> The British Library (GB-Lbl) holds a Venetian copy of the *Messa del sesto tuono* No. 1 [106], which also dates from the first-half of the 18th century. According to the British Library catalogue, it was owned by the famous Venetian virtuoso bassist, Domenico Dragonetti (1763–1846), who was employed at San Marco from 1787 to 1794.<sup>23</sup> Westminster Abbey Library (GB-Lwa) also holds two 18th-century Venetian sources: one containing three Magnificats [60, 61, 62] and a *missa brevis* [106];<sup>24</sup> the other containing a concertato psalm setting *Confitebor tibi Domine* No. 2 [69].<sup>25</sup> These may have been sent by Lotti himself to London’s Academy of Ancient Music in the 1730s, along with the autograph *Crucifixus a 5* mentioned above.<sup>26</sup>

The collections of the Archivio di San Marco (I-Vsm) and Biblioteca Nazionale Marciana (I-Vnm) represent the bulk of early source material for much of Lotti’s works for voices with organ accompaniment, and these comprise several *missa brevis* settings, a requiem mass for four voices, several psalm settings, hymns and motets. However, many of these manuscripts, particularly those in the Biblioteca Nazionale Marciana, are themselves late

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18: D-Dl: Mus 2159-D-2, Mus 2159-D-3, Mus 2159-D-1, respectively.

19: GB-Lbl: Add. 24297.

20: B-Bc: 167.

21: CZ-Pak: MS 858.

22: GB-Lgc: G mus 417.

23: GB-Lbl: MS Mus 1785.

24: GB-Lwa: C.G. 23.

25: GB-Lwa: C.G. 67.

26: Johnstone, *Westminster Abbey*, 329–373.

18th- or 19th-century copies of now lost earlier material. There are also 19th-century adaptations of Lotti's works for men's voices or with added instrumentation.

It is noteworthy that the manuscripts of Lotti's sacred music in the principal Venetian repositories are almost entirely comprised of a cappella settings without independent instrumental accompaniment. Indeed, in the whole of Italy, there are only two manuscripts of 'concertato' sacred works for choir and orchestra. All the remaining sources for concertato works, even those of Venetian origin, are held in libraries in other countries, with the majority of Lotti's concertato sacred works found in the Holy Roman Empire territories of German or Austrian sources. The vagaries of manuscript collection, purchase and copying may explain their migration, but the lack of source material in Venice, or Italy as a whole, is perhaps indicative that the more austere, a cappella music continued to find favour in that location, while the more ostentatious concertato works, once fashionable themselves, fell out of fashion, only finding place within the collections of music antiquarians.

#### 4.3.3. Other material

The vast majority of Lotti's sacred choral works can only be found in material copied from now lost 18th-century Venetian originals. While full details of the sources is listed in the catalogue (Appendix A), an overview of the most significant repositories and material will be presented here. The Royal Library in Copenhagen (Det Kongelige Bibliotek, DK-Kk) holds several sources, described in their catalogue as being copied in Rome in 1838 by Henrik Rung (1807-1871), a Danish composer and music antiquarian. The original material from which the copies were made is unknown, and although Rung is known to have copied material from the libraries of Abbate Fortunato Santini (1778 - 1861) and the Vatican,<sup>27</sup> neither the Vatican Library nor the Santini Collection (now in Münster) currently has sources for any of Lotti's works copied by Rung. The Copenhagen library also contains late 18th-century (possibly Italian) copies of the *Magnificat con strumenti* [66], and *Laudate pueri a 4* [85], which are the only surviving sources for these works.

A manuscript in the British Library (GB-Lbl), dating from the early 19th century, is a

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27: John Bergsagel, 'Henrik Rung – A Feeling for Music Libraries', *Fund og Forskning*, 43 (2004), 381-393.



rare source for the *Credo in D minor* [138] and the sole complete source of the *Gloria in C No. 1* [123].<sup>28</sup> It is described in the library's catalogue as being in the hand of Giuseppe Sigismondo (1739 - 1826), a Neapolitan historian and dilettante musician. The originals from which he copied the music are unknown.

Dresden's Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (D-Dl) has an important collection of Lotti's manuscripts. The source material falls into the two main categories: those originally from Venice, as detailed above, and those written locally. The local material includes a number of works as sets of instrumental and vocal parts, rather than full scores, which suggests that the music was actually performed rather than merely collected and studied. Many of these instrumental parts are written in the hand of Girolamo Personelli (d. 1728), a Venetian bass player who came to Dresden with Lotti in 1717 as part of the opera company formed at the request of the Saxon Prince Friedrich August. Other parts, such as those for *Credidi* [71] dating from 1750, are found in the hand of Georg Christoph Balch (Mus 2159-D-8a).<sup>29</sup>

A Dresden manuscript of the *Missa Sapientiae* is dated 1729.<sup>30</sup> The music in this source has been subsequently amended by Jan Dismas Zelenka, to incorporate his revisions to the orchestration, making the work more suitable for performance at the Dresden Hofkapelle. All other manuscripts of this work are based on Zelenka's alterations, leaving only one earlier source (in Prague CZ-Pkřiz: XXXVI A 114) unmodified. Lotti's original intentions can still be determined from the Dresden source by ignoring the amendments. Manuscripts of other works have their origin in Dresden, such as a source for the *Kyrie in E minor* [116] and *Gloria in D No. 1* [126], now in Harvard's Loeb Library, copied by Christoph Schröter in 1717.<sup>31</sup> As noted in 2.9, Schröter declared that he was employed as Lotti's secretary:

I had to copy out his music neatly, and include the middle parts which for the most part he omitted.<sup>32</sup>

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28: GB-Lbl: Add MS 14177.

29: Ortrun Landmann, *Über das Musikerbe der Sächsischen Staatskapelle* (Dresden: SLUB, 2010) <http://nbn-resolving.de/urn:nbn:de:bsz:14-qucosa-25559> [Accessed 15 May 2016].

30: D-Dl: Mus 2159-D-4. The paper has a Dresden watermark.

31: US-CAh: f MS Mus 202.

32: 'Ich mußte seine Partituren in Reine schreiben, und die von ihm meistentheils ausgelassenen Mittelstimmen beifügen.' Gerber, *Lexicon*, i, p. 824.

However, there does not seem to be any substantial difference between the manuscripts created by Schröter and others of the same works produced outside Dresden.

There are two major collections of Lotti's music in Prague: one is the Cathedral Archive (CZ-Pak), which contains settings of the *Missa Sapientiae* and *Missa Sancti Christophori* as well as many of the contrafacta sacred songs. The other is in the library of the Order of the Knights of the Cross with the Red Star (Rytířský řád Křižovníků s červenou hvězdou: CZ-Pkřiž). This is one of the great collections of Lotti's sacred music, with several unique sources dating from within Lotti's lifetime, including some of his largest-scale settings of the Gloria and Dixit Dominus. Some of Lotti's music (along with that of Vivaldi) may have found its way to Prague via Balthasar Knapp, a musician who lived in Venice as the secretary to a Bohemian diplomat, returning to Prague in 1717.<sup>33</sup> Part of his collection passed to St. Vitus Cathedral in Prague, and the other part to the Knights of the Cross with the Red Star. Zelenka is another conduit for Lotti's music in Prague, due to his patronage by the Hartig dynasty.<sup>34</sup> There is an account of Lotti's sacred music being performed in Prague as early as 1715-1717,<sup>35</sup> and much of the material dates from 1716 onwards. Some of the Prague sources helpfully provide the date when they were copied, from details written on the manuscripts: *Kyrie in E minor* [116] copied in 1707;<sup>36</sup> *Kyrie in G* [119] copied on 20 August 1718;<sup>37</sup> *Gloria in G No. 1* [134] copied on 7 March 1716;<sup>38</sup> *Miserere mei in E minor* [89] copied in 1719,<sup>39</sup> with notes in Italian to this effect. This would obviously establish the composition of these works to before these dates, providing a *terminus ante quem* (See 4.4). Two of these manuscripts also give composition dates: The *Kyrie in G* has 1715; the *Miserere in E minor* has 1703. The original source material from which many of these copies were made has not been discovered and is presumed lost. A manuscript of the *Kyrie in D minor No. 1* [113] has the remark 'per la notte del Natale 1706'.<sup>40</sup>

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33: Talbot, *Vivaldi Compendium*, p. 103.

34: Stockigt, *Zelenka*, p. 6.

35: Mattheson, *Grundlage*, pp. 102-103.

36: CZ-Pkřiž: XXXV A 137.

37: CZ-Pkřiž: XXXV E 121. 'Copiato il 20 d'Agosto 1718.'

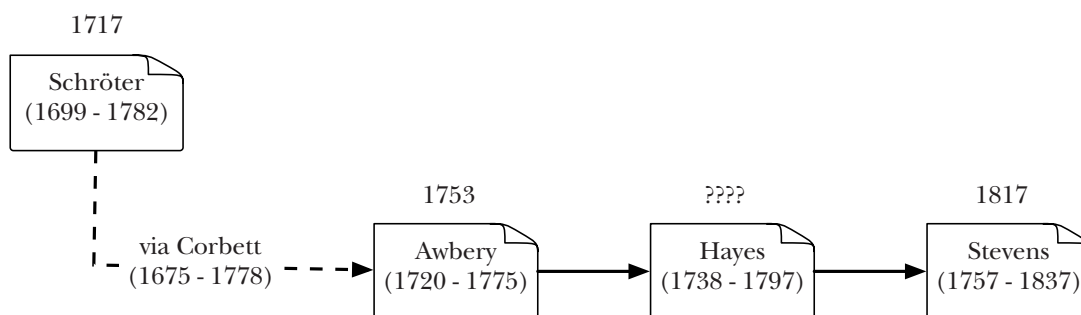
38: CZ-Pkřiž: XXXV E 124. 'Copiato 7 di Marzo 1716.'

39: CZ-Pkřiž: XXXV E 125. '1703, copiato 1719.'

40: CZ-Pkřiž: XXXV E 119.

The State Library in Berlin (D-Bsb) holds a large collection of material. The majority of these are copies of Lotti's most commonly found works, made by 19th-century collectors such as Georg Poelchau or Fortunato Santini (according to the library's catalogue entries). There is some unique material, such as the score and instrumental parts for *Domine ad adiuvandum me* [16], dated 1830, scores for the *Dixit Dominus in G minor* [76] and *Dixit Dominus in G No. 1* [77], and some of the solo motets. The collection of the Berlin Singakademie is also now housed here, and this includes some 19th century sources of otherwise rare works, such as the *Kyrie in D minor No. 3* [115] and *Gloria in D No. 3* [128], where they are titled *Missa sonis musicis expressa*.<sup>41</sup>

One of the few clear stemmatic relationships between sources can be seen in three English manuscripts. Lotti's *Kyrie in B♭* [110] and *Gloria in D No. 1* [126] undergo a clear trail of duplication from a source in Oxford's Bodleian made by John Awbery (1720 - 1775) dated 1753,<sup>42</sup> to that in the Brussels Royal Library made by Philip Hayes (1738 - 1797),<sup>43</sup> to the Royal Academy of Music's copy,<sup>44</sup> made by R.J.S. Stevens in 1817.<sup>45</sup> Awbery and Hayes were both at New College, Oxford. Stevens' copy is page-for-page identical with Awbery's. The source material for Awbery's copy is likely to be the only other manuscript in which both works are found together, now in the US Library of Congress.<sup>46</sup> This was written by Christoph Schröter, and formerly owned by William Corbett (1675 - 1778). (See Fig. 4.2.)



**Fig. 4.2: Diagram of the stemmatic relationship between manuscripts.**

41: D-Bsa: SA 396.

42: GB-Ob: Ms. 16675.

43: B-Br: Ms II 3877 Mus Fetis 1842.

44: GB-Lam: MS 54.

45: The scribes' names are all listed in each library's catalogue, and in the RISM database. They are taken from the manuscripts themselves, where the scribes have written their names. See the full catalogue in Appendix A for details.

46: US-Wc: M1999.B7 M3 Case.

Other manuscripts copied by Englishmen include several made by Robert Pearsall (1795 - 1856), copied from sources in Prague, and these are now found at the Kloster Einsiedeln Musikbibliothek in Switzerland (CH-E).

There is one interesting snippet in the Royal College of Music's collection.<sup>47</sup> Among a handful of other works by Lotti, mostly copied from other sources in Berlin, several of which have been supplied with English sacred texts, there is one three-part work that has not been found in any other source. It has the English title *I will cry unto God most high* [158]. The work is 18 bars long and is for ATB with organ bass. Obviously, the English text has supplanted the original words set by Lotti, if indeed the attribution is correct.

A range of material is found in various European libraries compiled by music collectors such as Fortunato Santini, Johann Simon Mayr, François-Joseph Fétis, Anton Friedrich Justus Thibaut, Georg Poelchau, and Carl Proske (1794-1861). Much of these are copies of works for which earlier, more authoritative sources exist, and they frequently comprise the same small subset of Lotti's oeuvre, including the *Crucifixus* settings for six, eight and ten voices [142, 143, 144]; the *Messa del quinto tuono* [105]; the *Messa a tre voci No. 1* [98]; and the *Miserere mei* settings in D minor and G minor [88, 90]. There are a great many sources for the three-part motet *Vere languores nostros* [42], and as noted earlier, this work saw re-use in German translation, 'Alle die tiefen Qualen'. There are also fragmentary extracts of sections from larger works, such as the 'Et in terra pax' of *Gloria in C No. 1* [123] and *Gloria in G No. 1* [134]. All of this goes to show that as the 19th century saw a burgeoning interest in the music of previous centuries, Lotti was one of the composers favoured by the collectors of 'antique music'.

#### 4.3.4. Printed sources

There is a small handful of printed, published editions of Lotti's sacred music from the 19th and early 20th century, and they are almost always of his four-part 'a cappella' works, such as the series of masses edited by H. Bäuerle, published by Breitkopf in the 1920 and 1930s. They are frequently unreliable, containing variations in underlay and rhythms from that in the most authoritative manuscript sources, inauthentic tempo instructions, and sometimes

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47: GB-Lcm: MS 2113 & MS 2259.

florid organ accompaniments. No examples have been found amongst them of printed works that do not exist in manuscript form. Having said that, the two major 20th-century academic publications of Lotti's sacred music both contain music claiming to be from particular manuscripts that now elude discovery. Volume 60 of the *Denkmäler Deutscher Tonkunst* is a collection of eight masses: one for three voices [101] and six for four voices [102, 103, 104, 105, 106, 108] as well as the four-part Requiem [92], originally edited by Herman Müller in the 1930s.<sup>48</sup> The first mass in the collection, a setting for three voices [101], remains untraceable in any surviving manuscript.

Giovanni Acciai's collection of motets by Lotti of 1988<sup>49</sup> contains a number of short liturgical works, 16 of which are listed as being copied from manuscripts in the Biblioteca del Conservatorio G. Verdi in Milan.<sup>50</sup> However, the library claims not to have these works, nor can the titles or shelfmark be found in the OPAC Italia catalogue. The remainder of Acciai's collection is from readily available source material in other libraries.

#### 4.3.5. Mass groupings

There is very little evidence that Lotti composed any of his concertato mass movements with the specific intention of a particular set being performed together as a 'missa'. The disparity in the number of settings, the lack of congruence in the key signatures and scorings used between the settings of each text, and the different combinations of works that are found together in source material all collude to suggest that Lotti did not necessarily intend a particular Kyrie be employed with a particular Gloria and a particular Credo. However, several of Lotti's concertato Kyries, Glorias and in some cases Credos have subsequently been grouped together in various manuscripts, and these groupings are occasionally given florid titles (e.g. *Missa Sapientiae*, *Missa Vide Domine laborem meum*, *Missa Beatae Mariae Virginis in caelum assumptae*). Some of these names first appear in the catalogue of church music at the Hofkirche in Dresden, made by Zelenka in the 1720s.<sup>51</sup> The same groupings are not

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48: *Antonio Lotti: Messen*, ed. Herman Müller, *Denkmäler Deutsche Tonkunst* 60, rev. Hans J Moser (Wiesbaden: Breitkopf & Härtel, 1959).

49: *Antonio Lotti: Motetti pari e dispari*, ed. Giovanni Acciai, 2 vols (Milan: Suvini Zerboni, 1988).

50: I-Mc: Ris. Mus. 49.

51: Horn, *Dresdner Hofkirchenmusik*, p. 174.

always found together: the *Gloria in D No. 1* [126] is found in some manuscripts with the *Kyrie in E minor* [116] (titled by Zelenka as *Missa Vide Domine laborem meum*), but it is also found in other sources with the *Kyrie in B<sup>b</sup>* [110] without any combined title. The *Kyrie in E minor* is also found in one German manuscript with three other Kyries and the *Gloria in G No. 1* [134].<sup>52</sup>

Another Zelenka pairing is the *Kyrie in G minor No. 1* [120] with the *Gloria in G No. 2* [135], given the name *Missa Sapientiae*. However, the most authoritative source for this Kyrie—an early 18th-century Venetian manuscript in the British Library<sup>53</sup>—has it paired with the *Gloria in F No. 4* [132].

The *Missa Sancti Christophori* is a collection of the complete mass ordinary (including Sanctus, Benedictus and Agnus).<sup>54</sup> However, these last three movements are pastiches from earlier sections, and likely to have been created by Zelenka for use in Prague.<sup>55</sup> (Unlike other individual mass movements, the Sanctus, Benedictus and Agnus have not been added to the catalogue individually, as they are not ‘true’ works by Lotti.) It is conceivable that even the Kyrie and Gloria are pastiche, as some sections feature material reused from other settings. Only the *Credo in F* [139] within this mass appears in separate, more authoritative manuscripts, such as that in Dresden, and conversely some manuscripts of this collection lack the Credo. The use of two viola parts in the Credo but one viola part in the remainder of the mass also suggests that this ‘missa’ is something of a cold collation.

One pair of Kyrie and Gloria settings may have acquired three separate names in three separate cities. Lotti’s *Kyrie in D minor No. 3* [115] and *Gloria in D No. 3* [128] are found together in an early 18th-century source in Prague, where they are given the title *Missa Beatae Mariae Virginis in caelum assumptae*.<sup>56</sup> This title would suggest that it had been performed in Prague on the Marian feast of the Assumption (15 August). A manuscript in the Berlin Singakademie, dated 1808, has the same pair with a different name: *Missa sonis*

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52: D-Bsb: Mus.ms. 13160/4.

53: GB-Lbl: Add MS 24297.

54: CZ-Pak: MS 858; CZ-Pkřiž: XXXV A 142. Only the latter of the two uses the title *Missa Sancti Christophori*.

55: See 8.4 for a more detailed discussion on Zelenka.

56: CZ-Pkřiž: XXXV A 135.

*musicis expressa*.<sup>57</sup> Furthermore, Wolfgang Horn's survey of 18th-century church music in Dresden notes that Zelenka's collection of music by Lotti included a Kyrie in D minor and Gloria in D, now lost, called *Missa S. Brunonis*,<sup>58</sup> which might be yet another name for the same pair.

Another pair found in manuscripts in Prague is the *Missa Solemne S. Joannis Nepomuci*,<sup>59</sup> made of the *Kyrie in G minor No. 2* [121] and *Gloria in C No. 2* [124]. The dedication of the second mass to this local Czech saint suggests that it was applied to the music's use in Prague, possibly as part of celebrations in the 1720s when John Nepomuk was beatified and later canonized. It is unlikely that Lotti was directly commissioned to write music for Prague, though there is Gottfried Stölzel's account of a Lotti mass performed in Prague being 'the greatest he ever heard' some time between 1715 and 1717 (See chapter 1).

If any works were conceived by Lotti to be performed together, then likely candidates would include the *Kyrie in F No. 2* [118], *Gloria in D No. 2* [127] and *Credo in B♭ No. 2* [137], held at the Conservatoire Royal de Musique in Brussels under the title *Messa Breve con istrumenti* in an 18th-century Venetian manuscript.<sup>60</sup> These works are scored similarly and are all considerably shorter than most other of Lotti's works, combining several sections of the text that are usually separate in his other settings. This 'compressed' form suggests that they are all of a part, written for some occasion when brevity was of the essence.

(As the component parts of these 'groupings' are already catalogued and described separately, it is somewhat redundant to have these manuscript groupings catalogued. However, those groups with specific titles have been added to the catalogue as something of an addendum.)

#### 4.3.6. Other frequent pairings

Like the collected Kyries, Glorias and Credo, other works are consistently found paired with others in several manuscript sources. The *Messa di Requiem* [92] is frequently found in manuscript sources along with the psalm *Ad Dominum cum tribularer* [66]. Similarly, the two

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57: D-Bsa: SA 396.

58: Horn, *Dresdner Hofkirchenmusik*, p. 151.

59: CZ-Pkřiz: XXXVI A 111.

60: B-Bc: 167.



four-part settings of *Miserere mei* [88, 90] are nearly always found paired with two settings of *Benedictus* [59, 60]: the *Miserere in D minor* [88] is paired with the *Benedictus in C* [59]; and the *Miserere in G minor* [90] with the *Benedictus in F* [60]. The reason for these pairings tends to relate to their liturgical usage (see 3.6.3 and 3.7.4). The psalm *Ad Dominum cum tribularer* is appointed for use in the Vespers in the Office for the Dead, and so is likely to be used on the same day as a Requiem mass; the *Miserere* and *Benedictus* settings were intended to be performed at Lauds on the last three days of Holy Week in San Marco.<sup>61</sup>

#### 4.3.7. Spurious and Fragmentary works

The attribution of some works to Lotti in several manuscript sources has been questioned: either because the works can be shown to be by other composers, or because they fall significantly outside Lotti's style. The former group include works where the most authoritative or greatest number of sources attribute the work to another contemporary composer, as well as works that evidently predate Lotti's time. As for the latter group: a detailed examination of Lotti's idiom will follow throughout the remainder of this thesis, and a discussion of how they fall short of that model will be presented in section 7.7. For the time being, it is worth listing all these works as illustrative of the difficulties in producing an accurate catalogue of Lotti's complete sacred works. Works that are also only found in incomplete source material are also listed here.

The Conservatorio di San Pietro a Majella in Naples houses a number of unique Lotti sources, including autograph material. Its catalogue also lists a setting of *Salve Regina* attributed to Lotti. This Marian antiphon is written for six voices (SSAATB) with no organ accompaniment. However, a brief inspection reveals it to be the setting by Tomàs Luis de Victoria.

The motet *Jesum adoremus* [159] exists in four sources: three in Germany and one in the United States. One source in the Berlin Staatsbibliothek (Ms. mus 13185), in a collection of music by Palestrina, Scacchi, Asola, Bassani, Lully, Perti, Viadana and Gumpelzhaimer, copied by Georg Poelchau, is in E minor. It is unattributed here, save for a mark 'Lotti?' on the title page. Another source in the same library, dated 1820, has the music transposed into G minor, and is among a collection of otherwise established examples of Lotti's

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61: I-Vsm: B767/1-68; B768/1-13: 'Per la Settimana Santa, 1733'.

works, some of it unique or rare.<sup>62</sup> Another copy in G minor, dated 1823, now found in the Eastman School of Music in Rochester NY (USA), states ‘Original in E minor’.<sup>63</sup> However, I have identified the music as that of Palestrina’s *Hic est vere martyr*, set to different words.

Until recently, a copy of an eight-part *Miserere mei* setting by Leonardo Leo was attributed to Lotti in the Dresden Sächsische Landesbibliothek – Staats- und Universitätsbibliothek catalogue.<sup>64</sup>

The Biblioteca Nazionale Marciana in Venice contains a bundle of 19th-century manuscripts of works by Lotti that includes an *Agnus Dei* [153] for bass solo with keyboard accompaniment.<sup>65</sup> The keyboard bass line and some of the vocal notes are taken from an alto solo (‘Averte faciem’) in Lotti’s *Miserere mei in A minor* [86], but it seems likely that this is a 19th-century adaptation of Lotti’s original work, rather than it representing a fragment of a lost mass setting for bass solo and continuo written by Lotti from re-used material. Another adaptation of Lotti’s work is found in the same bundle, being an arrangement for three men’s voices of his *Miserere mei in D minor* [88].

This investigation has also revealed other errors in library catalogues: a manuscript in the Österreichische Nationalbibliothek (A-Wn) in Vienna is catalogued as a set of four responsories by Antonio Lotti (*Sicut ovis ad occisionem; Plange quasi virgo, Sepulto Domino, Jerusalem surge*), but the first page of the manuscript bears the name “Francesc’ Antonio Vallotti” (1697 - 1780).<sup>66</sup> Another source —a three-part setting of *Cantemus Domino* [156], found at the same library and in the Wrocław University Library in Poland— is more usually ascribed to Antonio Biffi in several other manuscripts. The earliest and most proximate sources, held in the Istituzioni di Ricovero e di Educazione in Venice, give Biffi as the composer.<sup>67</sup>

The British Library has a 19th-century manuscript of two settings of *Adoramus te Christe*,<sup>68</sup> which have Lotti’s name upon them, and although a few other sources also attribute them to Lotti, a greater number have them identified as the works of Giacomo Perti (1661

62: D-Bsb: Mus.ms. 13185.

63: US-R: ML96.C127.

64: Marx-Weber, *Miserere-Vertonungen*, p. 41 [footnote].

65: I-Vnm: Canal 11344 No. 5.

66: A-Wn: SA.68.Aa167.

67: I-Vire: 16.

68: GB-Lbl: Egerton 2470.

- 1756).<sup>69</sup>

There are three works whose attribution is disputed on stylistic grounds. The British Library (GB-Lbl) also holds a manuscript in score of a Kyrie and Gloria, entitled ‘Mass for five voices’, bearing a pencil marking of ‘Lotti?’ on the first page.<sup>70</sup> Another concertato mass setting ascribed to Lotti is listed in the Dresden Sächsische Landesbibliothek – Staats- und Universitätsbibliothek.<sup>71</sup> A double-choir setting of *Alma redemptoris mater* [154], is found in only two sources.<sup>72</sup> It will be argued in section 7.7 that both of these works fall significantly outside Lotti’s idiom and are therefore unlikely.

A source for a setting of *Ave maris stella* [155] has also been included in the list of fragmentary works, as it exists only in a set of brass parts for various transposing brass instruments.<sup>73</sup> It is only 48 bars long, and in strict hymnal homophony, though the parts do not entirely construe. The words change to the first two lines of *Stabat mater* half-way through the music. There is nothing particularly typical of Lotti’s idiom within it, though it could conceivably have its origin in an otherwise lost hymn setting by Lotti.

Manuscripts of an incomplete *Kyrie in D minor* [160] are found in the Berlin Staatsbibliothek.<sup>74</sup> They consist of a four-part fugue, and some preliminary Adagio material. This could conceivably be a fourth setting of a *Kyrie in D minor* by Lotti.

*Domine praevenisti eum* [157] is found in only one fragmentary source dating 1866 consisting of a manuscript of parts for second tenor and bass.<sup>75</sup> RISM states ‘other parts probably missing’. This would seem likely, as the music is bundled with a copy of Lotti’s *Messa a tre voci No. 1* [98], transposed down a tone to B♭. Also, a part marked ‘second tenor’ clearly affirms the existence of a first tenor part.

In addition to works whose attribution to Lotti is questionable, there are also works attributed to other composers that are in fact by Lotti. One such work is the *Kyrie in D*

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69: Such as D-Dl: Mus.2145-E-505; D-Mbs: Mus.ms. 4746-52; CH-E: 295,1; I-Rsc: ms. mus. A.1678b.

70: GB-Lbl: Add MS 14176.

71: D-Dl: Mus 2159-D-13.

72: D-Bsb: Mus.ms. 13175; D-TRb: 104/130 12 (Nr. 2). (See Appendix B.4 for a transcription of this work.)

73: D-NBss: Mus. ms. 364.

74: D-Bs: Mus.ms. 13160/10 and 13173.

75: D-Po: Lotti 4 Nr.2. RISM ID No. 456002899.

*minor No. 3* [115], which is ascribed to Francesco Durante (1684 - 1755) in a manuscript in the Santini collection in Münster.<sup>76</sup> However, the Kyrie is well within the bounds of Lotti's idiom, and it uses the same imitative point for its final fugue as found in Lotti's *Messa del primo tuono* [104]. It is also found in other manuscripts paired with Lotti's *Gloria in D No. 3* [128], under the titles *Missa Beata Maria Virgine in caelum assumptae* and *Missa sonis musicis expressa*. (See 4.3.5.)

Conversely, Hansell and Termini's article on Lotti in *Grove Music Online* lists works that are not extant. A setting of *Haec Dies* by Lotti is said to be part of the Santini Collection in Münster.<sup>77</sup> However, the source cannot be found in that library.

#### 4.4. Chronology of sources

Lotti composed sacred music from at least 1698 until his death in 1740, and his music is known to have been performed in several different Venetian churches, as has been shown in chapter 3. The *Pallade Veneta* describes him as already 'famous for his many erudite compositions' in 1702.<sup>78</sup> However, the surviving source material provides little information about when each of the works were composed. The following list summarises the earliest known or supposed dates for Lotti's sacred compositions.

Year	Title	Source
1685	Messa del primo tuono [104]	CH-SGd: ArchDom 1/371 ( <i>questionable</i> )
1698	Messa in Alamire? [103]	Paid for writing 'an a cappella mass'.
1700	Messa del quinto tuono [105]	D-MÜs: SANT Hs 2401
1703	Miserere mei in E minor [89]	CZ-Pkřiz: XXXV E 125. '1703, copiato 1719'
1704	Messa di Requiem [92] Ad Dominum cum tribularer [67]	Priuli brothers' funeral?
1704	Messa a tre voci No.1 [98]	HR-Dsmb: 214/B-7
1706	Dixit Dominus in A [73]	presumed terminus ante quem
1706	Kyrie in D minor No. 1 [113]	CZ-Pkřiz: XXXV E 119. 'per la notte di Natale'
1707	Kyrie in E minor [116]	CZ-Pkřiz: XXXV A 137.
1715	Kyrie in G [119]	CZ-Pkřiz: XXXV E 121. '1715, copiato 1718'
1716	Gloria in G No. 1 [134]	CZ-Pkřiz: XXXV E 124. '7 March 1716'
1718	Dixit Dominus in G No. 2 [78]	CZ-Pkřiz: XXXVI B 231.
1719	Gloria in D No. 1 [126]	US-CAh: f MS Mus 202.

76: D-MÜs: SANT Hs 1394a.b.

77: Hansell and Termini, 'Antonio Lotti', *Grove Music Online*.

78: '30.IX. - 7.X. 1702: Il Signor Antonio Lotti, famoso per le sue tante erudite compositioni musicali ...' Selfridge-Field, *Pallade Veneta*, p. 245.

Year	Title	Source
1721	Missa Sapientiae [148]	CZ-Pkřiz: XXXVI A 114.
1725	Confitebor No. 3 [71]	CZ-Pkřiz: XXXVI B 321.
1728	Confitebor No. 1 [69]	D-Dl: Mus 2159-D-11.
>1727	Ave dulcis mater [9]	Introduction of text to Roman liturgy.
1733	Miserere mei in D minor [88] Benedictus in F [60]	I-Vsm: B767/1-68.
1733	Miserere mei in G minor [90] Benedictus in C [59]	I-Vsm: B768/1-13.
1734	Regina caeli a 4 [32]	D-NBss: Mus.ms. 46 'Date of composition: 1736'
1736	Ecce panis angelorum [3]	I-Vsm: B852/1-22.
1737	Laudate Dominum de caelis [79] Laudate Dominum in sanctis eius [80]	I-Nc: Mus.relig. 1107 (dated autograph).
1737	Messa del sesto tuono No. 1 [106]	I-Nc: Mus. relig. 1109.

Table 4.1: Earliest known or presumed dates for Lotti's sacred works.

These are based on composition dates supplied in some manuscript sources, or the known date on which a copy was made, giving at the least a *terminus ante quem*. The *Dixit Dominus in A* [72] is dated to no later than 1706 based on the hypothesis that Handel used it as a model for his setting of the same text in 1707. (See 8.4.1.) The *Miserere in D minor* [88] is said by Caffi to have been composed in 1733, shortly after Lotti's first attempt to secure the post of maestro di cappella at San Marco.<sup>79</sup> Manuscripts of both settings of *Miserere* and *Benedictus* in the Archivio di San Marco have the date '1733' on the title page.<sup>80</sup> The earliest manuscript of the concertato *Miserere in E minor* [89] is dated 1703.<sup>81</sup> Some German sources of the D minor and G minor *Miserere* settings give composition dates of 1700 and 1706, but these are likely to be incorrect, given the dates on the Venetian originals, and may be confused with notional dates for the concertato settings.<sup>82</sup>

If there is any pattern to be found in the dates of his works, it is perhaps that the majority of the concertato works for large numbers of voices and instruments were composed earlier in his career, *c.* 1700–1717, and the majority of a cappella works, with or without organ

79: Caffi, *Storia*, pp. 264–265.

80: I-Vsm: B767/1-68.

81: PL-WRu: 60918 Muz.

82: For the *Miserere in G minor*, D-F: Mus HS 157 Nr. 10 is a manuscript dated 1830, but with "Anno 1700" written at the front of the work. A manuscript of 1790 in Berlin (B-Bsb: Mus.ms. 13165) has 'in Venezia 1705' A source in the Santini Collection (D-MUS: SANT Hs 2406) is claimed to date to 1715. For the *Miserere in D minor*, two 19th-century sources in Hanover (D-HVs: Kestner No. 17 and No. 18) state 'Komponiert 1706 in Venedig'.

accompaniment, were composed later in his life, *c.* 1720–1740. (There are of course a few exceptions either way.) Lotti's time in Dresden seems to be the dividing line, after which he also never wrote opera again. This fits in with Heinichen's comment of 1728, describing 'renowned theatrical composers, in their old age, becoming good church composers'.<sup>83</sup> One other chronological marker is the use of one or two viola parts, as it is thought that works with two viola parts are more likely to date prior to the reorganization of the San Marco musicians in 1714.<sup>84</sup>

### 4.5. Classification by scoring

The obvious division in the scoring of Lotti's sacred music is between 'stile ecclesiastico': works for voices without independent instrumental accompaniment; and 'stile concertato': works for choir, soli, and a range of instruments (See Table 3.2 in section 3.5 for scorings). It might be tempting to describe these groups as 'stile antico' and 'seconda prattica' respectively, however, it will be argued in Chapter 5 that the stile ecclesiastico music does not entirely follow the stile antico and that the stile concertato music does not entirely follow the seconda prattica.

Lotti's stile ecclesiastico settings cover a wide range of liturgical functions and represent the majority of the titles in his complete oeuvre. There are 16 settings of the mass ordinary, a requiem mass and *Libera me*, 8 canticles, 10 psalms, 5 hymns and 36 motets: a total of 77 works. Venetian manuscripts of Lotti's ecclesiastico works are frequently found both with and without an organ part, in roughly equal numbers. Where found, the organ accompaniment takes the form of a *bassus generalis*, doubling the lowest voice; figures, where used, indicate the harmonies provided by the upper voices. Where the bass voice is silent, the organ line will follow the new lowest part. Where only two voices are sounding, e.g. soprano and alto, the organ part often displays the notes for both lines. Most of the autograph sources of stile ecclesiastico works are written for four voices alone without an organ bass. The earliest source of *Salve regina a 4* [36] in the Archivio di San Marco<sup>85</sup> has no organ part,

83: Heinichen, *General-Bass*, p. 25-26.

84: 'The reorganization of 1714 [at San Marco] reversed the position of violins and violas, adopting the layout 13-7-3-3. This reflected the fact that by then, violas were normally concentrated in a single part, as opposed to two of the violins.' Talbot, *Sacred Music of Vivaldi*, p. 87.

85: I-Vsm: B776/1-19.

though figures have been subsequently added to the vocal bass staff. This is confirmed in Charles Burney's description of a four-part mass by Lotti:

The organist here very judiciously suffered the voices to be heard in all their purity, insomuch that I frequently forgot that they were accompanied.<sup>86</sup>

The organ accompaniment in the ecclesiastico works was therefore based entirely on the music in the vocal lines, and was purely part of the performance practice of the time, rather than any additional feature on the composer's part. The organ was not the only instrument to accompany the voices: a late 18th-century Venetian manuscript of the same *Salve regina* [36] is scored with strings *colla voce*.<sup>87</sup> This differs from the stile concertato works, where the instruments provide independent lines, with the organ taking on the role of continuo.

The concertato works are nearly all individual mass movements and psalms. There are 16 psalms, 1 canticle, 3 motets, 12 Kyries, 14 Glorias, 5 Credos and a Requiem written in the stile concertato: a total of 52 works. While the stile ecclesiastico settings are the largest in number, the stile concertato works represent a far larger amount of composed material of considerably longer duration. Each of Lotti's complete missa brevis settings would run for 30 minutes at a judicious tempo; most of his concertato Gloria settings are at least as long.

#### 4.5.1. Vocal scoring

Much of Lotti's stile concertato writing is scored for SSATB. However, in practice, the two soprano lines often sing the same music. The reason for the division in the score can be seen where some phrases are marked as soli. It is here that two separate soprano voices are required, frequently as part of an SSA trio ensemble. This ensemble and the chorus frequently alternates with another trio for ATB (the alto in each trio sharing a common stave). This gives a three-fold antiphony (for want of a better phrase) between the chorus and the two trios. This tripartite structure is also seen in his concertato Kyries. Seven of the Kyries require thirteen vocal parts, as two choirs of SSATB and an ATB trio, described as a '*coro palchetto*' (balcony or gallery choir). (See 3.5.1.) The two SSATB choirs are frequently

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86: See the full quote and citation in Chapter 1.

87: I-Vnm: 10678. The manuscript is found in a bundle of Vespers music by Galuppi for the feast of S. Pietro Orseolo.



sub-divided in a similar manner to that described above: an SATB chorus with SSA solo ensemble. There are plenty of Kyries by other Venetian composers scored for two or three choirs; plenty of masses in three parts for soloists and ripieno; but Lotti's choice of two SSATB choirs, each with soli ensembles, and an additional trio of soloists seems to be unique.

A number of Lotti's Gloria settings include one section with a notably larger number of vocal parts than the remainder of the work: usually 'Et in terra pax'. For this section, there is one choir of 14 separate vocal parts in the *Gloria in G No. 1* [134] and *Gloria in F No. 5* [133]; the *Gloria in C No. 1* [123] and *Gloria in A* [122] have 9 vocal parts in one choir. The remaining sections of these works have considerably fewer parts. The Credo settings also continue this trend: the Crucifixus section of *Credo in D minor* [138] is scored for ten voices (SSSAAATTBB), though the remainder of the work is for SATB. (On the borderline of 'large', we have the *Credo in F* [139] for SATB with a Crucifixus of eight voices.) There are several other works whose scoring for each section is not large, but when the requirements of all the sections are collated, the total is considerable. *Dixit Dominus in A* [73] requires twelve vocal parts (SSSAAATTTBBB), though no individual section contains more than six parts. The *Requiem* [93] requires SSAATTTBBB, with again no more than six parts in use at any one time.

There are comparatively few works that employ antiphonal double choirs: the *Credo in G minor* [140] and the response *Domine ad adjuvandum me* [16] are perhaps the only examples that consistently use these forces. Lotti's largest-scale works, such as the *Gloria* settings in A [122], C No. 2 [124] and C No. 3 [125], and the *Dixit Dominus* settings in C [74], D [75] and G No. 2 [78], contain some double choir sections, but as part of a variety of scorings. For example, *Dixit Dominus in G No. 2* [78] contains one double-choir antiphonal section, the remainder of the work being either solos or one choir of up to six vocal parts. The *Gloria in F No. 2* [130] has two sections requiring eight voices, though not in double-choir antiphony, while the remainder of the work is for one choir of no more than five vocal parts.

### 4.5.2. Violins and violette

Lotti's concertato sacred music is scored for a bare minimum of two violin parts and a continuo line. The violins rarely double each other, only doing so only when all instruments are in unison. The first violin part is frequently more demanding than the second, and virtuosic solos are common.

In addition, Lotti's concertato sacred music can be divided, roughly equally, between those works having one viola part and those having two viola parts. There does not seem to be any correlation between any other attribute of the work and the number of viola parts. However, in sections that are written as four-part fugues, works with one viola have the instruments doubling the vocal parts; those works with two violas tend to have instrumental interludes within the fugues and more varied accompaniment. As mentioned earlier (section 4.4), the use of two viola parts is an older pattern that had fallen out of favour around 1714.

While the sources closest to Lotti tend not to name the instruments, the terms viola and violetta are frequently used interchangeably in manuscripts, and the 2nd viola part is usually written in the tenor clef. Lotti is unusual among his contemporaries for setting obbligato viola solos in some sections of his works, such as the 'Virgam virtutis' section of *Dixit Dominus in A* [73]. He does not score any of his secular music for two violas, so it is likely that this is a requirement, or even an added flexibility, of the instrumental forces available at the intended religious establishment(s).

Four of Lotti's largest-scale works are scored for two 'orchestras', each containing two violins and a violetta/viola — *Domine ad adjuvandum me* [16], *Dixit Dominus in C* [74], *Gloria in C No 1* [124] and *No. 2* [125]. These are matched by two choirs, and are also scored for oboes and a trumpet.

### 4.5.3. Basso continuo, violone, violoncello, theorbo

The basso continuo line is one of the defining features of the Baroque, and it unsurprisingly features heavily throughout Lotti's concertato works. Many of the works start with a motif in the continuo line before the remaining strings and ultimately the choir join in. Using the forces from Scuola dello Spirito Santo in 1695 as a guide, there would have been

as many as three organs, a theorbo, a violoncino, and a violone all playing the bass line, against two violins and two violette on each upper part.<sup>88</sup> At San Marco, there were three theorbos, three viole da braccio and three violone, plus at least one organ, against as many as six violins per part.<sup>89</sup> As Lotti's concertato works were mostly written for other institutions in the city, we do not know what forces were originally intended for them.

Lotti's basso continuo line appears in source material as the lowest stave, below the voices. It is usually unnamed in the earliest sources, but is occasionally described as 'Fondamento' or 'Basso'. Some works also have another basso stave, placed in the score with the string lines, above the voices. This part is an instrumental basso line, which sometimes differs from the lower keyboard continuo staff. These differences take the form of rhythmic subdivision of a held note (or conversely holding one note where the keyboard has rhythmic subdivision), octave variation, and occasionally other notes in the harmony. The instrumental basso is *tacet* in some bars, usually where the vocal parts are reduced in number, so that at times only the organ provides a continuo accompaniment to the voices.

Three works have sections scored for two explicitly named violoncelli (in addition to the basso continuo), both using Tenor C (C<sub>4</sub>) clefs. *Confitebor No. 3* [71] has this in its 'Magna opera' section, accompanying a duet for tenor and bass; the 'Qui Sedes' of the *Gloria in D No. 1* [126] which is also scored as an alto solo with oboe obbligato; and 'Tecum principium' in *Dixit Dominus in D* [75], which is a soprano solo with oboe obbligato.

#### 4.5.4. Woodwind

Oboes are used in 26 of Lotti's 52 concertato works, of which 11 are scored for one oboe, and 15 for two oboes. In those works with a single oboe, the instrument is used both to double the violin parts, often meandering across the notes of the first and second violin, and also as an obbligato. Of those scored for two oboes, almost all contain some obbligato oboe writing for both instruments together. This precludes any suggestion that either or both oboe parts were not intended in the original composition, but merely added later to bolster the strings. Oboes are often used in antiphony to the violins. Although oboes

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88: See 3.6.1 for details of the forces at the Scuola dello Spirito Santo.

89: See 3.5 for details of the forces at San Marco.

may be labelled on the staves at the start of a work, manuscripts are frequently poorly labelled throughout the remainder of the work, despite changes to scoring. The use of doubling oboes may well have been implicit in sections where only violins have been explicitly written, often because of a necessity to use up the staves on the page for other parts. Nine works have an explicit bassoon part, and all of these are also scored for two oboes. Like the violoncello, the bassoon spends most of its time doubling the continuo line in ripieno passages, but it also provides a bass where the woodwind is in antiphony to the strings.

In an article on the use of the oboe in Venice, Alfredo Bernardini makes the following observation:

Antonio Lotti's music with obbligato oboe has the peculiarity of employing the oboe d'amore. As this was an instrument used only in Germany at that time, and Lotti stayed in Dresden from 1717 to 1719, one can assume that his compositions of this kind date from this period. If that is so, he was among the earliest composers to use the oboe d'amore at all ...<sup>90</sup>

However, it is not clear what evidence there is to support this assertion. None of the source material specifies 'oboe d'amore' or uses an analogous term anywhere, not even in sections such as 'Qui sedes' in the Gloria, which Lotti frequently sets for alto solo with obbligato oboe. There is little in the range of the parts that might suggest the oboe d'amore either. It is possible that Bernadini is referring only to one particular work: a trio sonata for flute, oboe d'amore and harpsichord,<sup>91</sup> rather than 'Lotti's music with obbligato oboe' generally.

In comparison to the oboe, Lotti made little use of the flauto traverso. Of the three works that include them in the scoring, one is an alteration to Lotti's original scoring made by Zelenka in the 'Domine Deus Rex caelestis' section of the *Gloria in G No. 2* [135] (*Missa Sapientiae*). The original scoring is for violin and oboe obbligato, and the violin is replaced by the flute. (This alteration is therefore not listed in Table 3.3, which describes Lotti's original scoring.) *Confitebor tibi No. 1* [69], which exists only in a set of instrumental parts, has the words '*Flauti trav.*' marked in the oboe part for the 'Memoriam fecit' section. The *Gloria in F No. 1* [129] calls for two flutes in one section, 'Qui sedes', accompanying a

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90: Alfredo Bernardini, 'The Oboe in the Venetian Republic, 1692-1797', *Early Music*, 16, 3 (1988), 377.

91: D-Bsb: Mus.ms. 13216.

soprano solo. Both works require two oboes in other sections, and it is likely that the oboe players would have been called upon to switch instruments.<sup>92</sup> Although the source for the *Gloria in F No. 1* is a mid-18th-century Venetian manuscript, it cannot be certain that Lotti originally intended flutes, given their lack of use in other works and Lotti's otherwise consistent scoring. However, if Lotti did indeed intend the use of transverse flutes, then that would suggest that these two works were composed in the later part of Lotti's career, as the transverse flute did not become popular in Venice until the late 1720s.<sup>93</sup>

#### 4.5.5. Trumpet

Nineteen works have one trumpet in the scoring. One source for *Domine ad adjuvandum me* [16], which is comprised solely of instrumental parts, lists two trumpets and timpani on the envelope, but no parts are extant for these instruments. These parts were written in Germany, so may have been augmented for local use, away from Lotti's original intentions. One setting, the *Gloria in A* [122], is found as a set of instrumental parts that includes two trumpets, though the second trumpet is only used in the 'Quoniam' section. It is uncertain whether this scoring is original (it is conceivable that one of the trumpet parts might have originally been an oboe).<sup>94</sup> The earliest Venetian sources of Lotti's sacred music have the trumpet part written in the score at concert pitch, such as the Venetian manuscript of the *Dixit Dominus in A* [73] (D-Dl: Mus 2159-D-9).

There is an occasional pairing of the trumpet with woodwind. A trumpet and oboe are used together as a pair in *Gloria in C No. 1* (Domine Fili), *Requiem* (Quid sum miser) and *Gloria in G No. 2* (Quoniam). Trumpet and a larger woodwind section (two oboes and bassoon) are also used together in antiphony to, or separate from, the strings in *Gloria in C No. 1* [123] (Gloria, Quoniam); *Gloria in D No. 1* [126] (Gloria, Quoniam); and *Requiem*

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92: The 'switch' from oboe to flute in the instrumental parts of the *Confitebor tibi No. 1* suggests that the same musician played both instruments. See Selfridge-Field, *Instrumental Music*, p. 21. In 1766, Galuppi reorganized the San Marco orchestra, with four musicians employed to play the oboe or the flute. However, it is unlikely that these works were performed at San Marco (as discussed in 3.5.1).

93: 'The German flautist Johann Joachim Quantz, who met Vivaldi during a trip to Venice in 1726, reported that the cross flute was not at all popular in Italy. It was towards 1730 that the oboist Ignazio Siber was commissioned to teach the cross flute at the Pietà.' Selfridge-Field, *Instrumental Music*, p. 254.

94: CK-Pkriž: XXXVI A 118.

[93] (Oro Supplex).

A number of manuscript sources for Lotti's four-part ecclesiastico mass settings are found with two additional 'corni' parts. Two sources of the *Messa del quinto tuono* [105] contain these instrumental lines, though they do not agree. One is a late 18th- (or possibly early 19th-) century manuscript in the Biblioteca Nazionale Marciana in Venice;<sup>95</sup> the other is a manuscript in the Naples Conservatorio di S. Pietro a Majella.<sup>96</sup> The 'corni' parts are in a different hand from the vocal music, and appear to be written after the 'original' four-part setting. Furthermore, the Venetian source has the corni parts in the treble register, and the Naples source has them in the bass clef. Another manuscript for a different mass, *Messa in Alamire* [103],<sup>97</sup> thought to be an autograph, also has two corni parts, again written afterwards in another hand (in the C1 clef). The source material in the Archivio di San Marco for these masses have no such instrumental lines.

Two trombonists were employed among the ranks of musicians at San Marco, though Lotti seems to have entirely ignored them, as there is no evidence that Lotti scored trombones in any of his sacred music. No instrumental parts from Venice survive. However, the possibility remains that trombones may have doubled voices or other instruments in those few concertato works by Lotti that were performed at San Marco.

## 4.6. Conclusion

This chapter has identified the problems in cataloguing Lotti's sacred works, particularly relating to chronology, authority and taxonomy of source material. It has also provided *terminus ante quem* dates for 28 of Lotti's works. Arguments have been presented to suggest that attribution to Lotti in some manuscripts is spurious. It has also provided an overview of how Lotti's works were copied throughout the 18th and 19th century by musicians who were interested in his music. Finally, having assessed, classified and catalogued his extant works, this now allows further investigation and discussion of his music in the following chapters.

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95: I-Vnm: Canal 11309 No. 1.

96: I-Nc: Mus.relig. 1108.

97: US-NYpm: Cary 342.





## 5. Lotti: *Stile antico* and the *seconda prattica*

‘*Stile antico*’ (*the old style*) is the term used to describe the devotional, traditional style of sacred music that was based on the practices and techniques used in the Renaissance by composers such as Palestrina and Victoria.<sup>1</sup> This was modal, contrapuntal polyphony for voices, with or without instrumental accompaniment that, when used, merely doubled the voices rather than providing any new harmonic material itself.<sup>2</sup> By Lotti’s time, this had been placed into sharp contrast with ‘*seconda prattica*’ (*the second practice*), a term coined by Monteverdi in his Fifth Book of Madrigals in 1605. This new style broke many of the old conventions, and called for daring new harmonic progressions and a greater use of modulation and chromaticism. It also gave prominence to the basso continuo: a independent bass line that provides the harmonic foundation of the composition.<sup>3</sup> So, the question may well be asked: into which of these styles do Lotti’s compositions fall?

As outlined in 4.4, Lotti’s sacred music is distinctly divided into two main types. The first is a mixture of imitative counterpoint and homophony for between two and four voices with an organ part that doubles the voices. I have labelled this group ‘*stile ecclesiastico*’ — the ecclesiastical style. The second is comprised of larger-scale works, formed from a variety of vocal ensembles (up to fourteen voices and three choirs) with instrumental accompaniment of keyboards, assorted strings, woodwind and a trumpet. I have called this group ‘*stile concertato*’ (*the concerted style*). This second group is more elaborate, featuring solo arias, independent instrument accompaniment, and a basso continuo; the first is more homogenous in texture, and the organ part, if included, merely doubles the voices. The *stile ecclesiastico* works are perhaps more devotional and introspective, while the *concertato* works are more ostentatious and extrovert.

It might therefore seem an obvious assumption that Lotti’s *stile ecclesiastico* music is

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1: William Weber, ‘The Contemporaneity of Eighteenth-Century Musical Taste’, *The Musical Quarterly*, 70,2 (1984), 187.

2: Noel O’Regan, ‘The Church Triumphant: music in the liturgy’, *The Cambridge History of Seventeenth-Century Music* (Cambridge: CUP, 2005) p. 292.

3: George Rochberg, ‘Polarity in Music: Symmetry and Asymmetry and their Consequences’, *Proceedings of the American Philosophical Society*, 141,2 (1997), 170.

written in the ‘*stile antico*’. Much of Lotti’s writing would appear to fit into this mould, as it uses imitative counterpoint, interspersed with homophony for emphasis. Most of it is for four voices (SATB). By the same token, the concertato works might initially be supposed to be written in the *seconda prattica*. However, there is clear evidence that in the seemingly archaic ecclesiastico music, Lotti uses more modern harmonic idioms within a traditional framework, so that there is much contained in it that could be described as *seconda prattica*: chromaticism, modulation and dissonance, modern harmonic conventions of tonality, as well as sections that are tonally ambiguous. While it might be too great a leap to suggest that the converse is true—that the *stile concertato* works contain elements of the *stile antico*—the larger-scale works do often follow long-standing structural conventions, and include contrapuntal material that might be considered stylistically ‘old-fashioned’. So the situation is not as clear-cut as might be expected.

By the beginning of the eighteenth century, the cappella ducale of San Marco continued to favour the more archaic, ecclesiastico style, rather than the elaborate, modern concertato settings. Denis Arnold makes the following observation about music at San Marco in connection to Lotti’s predecessor as maestro, Antonio Biffi.

Biffi’s surviving church compositions seem to belong to the repertoire of St. Mark’s, by then firmly backward-looking; his *stile antico* seems *molto antico* by the side of that of Lotti, himself a master of the old counterpoint.<sup>4</sup>

As already noted in chapter 3, daily mass and vespers at San Marco tended to be performed as a cappella settings, while concertato settings were only required for the most important liturgical feasts, and special occasions at other churches in the city.

### 5.1. Notation style and metre

Autographs and early Venetian manuscripts show that Lotti wrote his *stile ecclesiastico* music almost entirely in  $\frac{4}{2}$  ‘*alla breve*’ metre using the symbol  $\text{C}$ , with triple time sections notated as  $\frac{3}{1}$ . Both metres, while in keeping with much sacred music of the period, are antiquated or even archaic when compared to secular music of the era, or even sacred music

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4: Denis Arnold, ‘Music at the Mendicanti in the Eighteenth Century’, *Music & Letters*, 65,4 (1984), 346.

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et in sae-cu-lum sae-cu - li. ip - se

et in sae-cu-lum sae-cu - li. Ip - se re - get nos in sae - cu - la,

li. Ip - se re - get nos in sae - cu - la, ip - se

li. Ip - se re - get nos in sae - cu - la,

This suggestion of a relationship between the tempi is a clear example of harking back to older conventions of mensural musical notation and composition, rather than using more contemporary note values and metres. Further ‘nostalgia’ is found in the *Messe Breve in F*, which is commonly displayed in source material using *chiavette alte*: instead of the usual C<sub>1</sub>, C<sub>3</sub>, C<sub>4</sub> and F<sub>4</sub> clefs for Soprano, Alto, Tenor and Bass, it appears with G<sub>2</sub>, C<sub>2</sub>, C<sub>3</sub> and F<sub>3</sub> clefs. It is unique amongst Lotti’s works in this regard, but indicative of an old practice rather than more modern conventions.

## 5.2. Organ accompaniment

As detailed in Chapter 4, some, but not all, of the manuscript sources for Lotti's ecclesiastico music have an organ part: for instance, many of the 18th-century part books in the Archivio di San Marco have several vocal part books and one organ book. The organ part is always a *basso seguente*, which doubles the lowest vocal line. Bass figures, where shown, describe the harmony of the higher voices, with the effect that the organ will merely double the voices, and provide no independent harmony or rhythm. However, Lotti's autograph scores of psalms and motets are all written as four vocal parts with no organ accompaniment. The use of organ may have been occasional or implicit — simply a matter of the performance practice of the day.

In the concertato works, the organ as part of the continuo section is essential and the music cannot be satisfactorily performed without it. Although the continuo line and the vocal bass part may frequently be the same, the continuo line does not always follow the voice, and it provides independent material when the voices are resting. Bass figures frequently indicate harmonies not present in other parts.

## 5.3. *Stile ecclesiastico* mass settings

The largest body of *stile ecclesiastico* compositions comprises settings of the mass ordinary. Lotti wrote eight *missa brevis* settings for four voices (SATB), one Requiem mass setting also for four voices, four settings for three voices (TTB or ATB), and four for two voices (TB). These are clear examples of the 'Roman style' *missa brevis*, and follow a long-established structural framework in which the music is clearly delineated by the sentences of the text. This has its origins in the Council of Trent's decrees on sacred music in the 1560s.<sup>5</sup>

In Lotti's *missa brevis* Kyrie settings, there is a clear cadential stop and restart separating each phrase of the text: (Kyrie eleison, Christe eleison, Kyrie eleison). The Christe has a different tonic from the sections that surround it, usually the dominant of the original, even where the settings are essentially modal. The Gloria of the *missa brevis* settings lacks the opening phrase, *Gloria in excelsis Deo*, which would be intoned to plainsong as part of

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5: Mullett, *Catholic Reformation*, pp. 211-213.

liturgical practice. (This contrasts with Lotti's concertato settings, as will be shown.) Lotti frequently uses a homophonic texture to emphasise certain textual points and start new sentences after a cadence. 'Gratias', 'Qui tollis', 'Qui sedes', 'Quoniam' are nearly always set as homorhythmic chords in this way before polyphony is recommenced. (See Fig. 5.2.)

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in a homophonic texture. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are: 'te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -'. The score is marked with a '28' at the beginning of the first staff. The lyrics are written below each staff, with hyphens indicating syllables that span across notes. The music consists of a series of chords, with some notes moving between staves to maintain the homophonic texture.

Fig. 5.2: Homophony for 'Gratias agimus', Gloria, *Messa del sesto tuono No. 2* [107].

The words 'Jesu Christe' in the Gloria are also frequently set as a homophonic cadence, using larger note values than commonly found in the preceding music, which reflects the congregational practice of bowing as those words are pronounced.

In the Credo, the opening phrase is intoned by the priest (as in the Gloria), before the composed music is sung. The entire sentence 'Et incarnatus est' (another point when the congregation would bow or kneel) frequently reverts to homophony, as also occurs at the words 'resurrectionem' and 'mortuorum'. The Hosanna of the Benedictus nearly always reuses the material from the Hosanna of the Sanctus.

Much of this practice is highly conventional, though not universally adhered to by all composers. A similar structural framework to that used by Lotti, as described above, can be seen in earlier Venetian masses for four voices, including those by Monteverdi (*Selva morale e spirituale* 1640/41; *Messa a quattuor voci* 1650). Indeed, there are instances of these devices in masses by earlier composers of polyphonic stile antico music throughout Italy and elsewhere in Europe at least as far back as Palestrina. Some manuscript copies of Lotti's masses are titled as *Messa a Palestrina a quattro voci* or similar,<sup>6</sup> reflecting their traditional structure and use of counterpoint. It is unsurprising that an Italian church musician of

6: Such as Bologna, Biblioteca San Francesco (I-Bsf): c(22), a 19th-century copy of the *Messa Breve* [102].

Lotti's era would draw inspiration from the music of Palestrina and follow his style to some extent: Lotti's study of Palestrina is confirmed by a manuscript in Lotti's hand of Palestrina's *Missa Papae Marcelli*.<sup>7</sup> It is also notable that Lotti's *Missa del ottavo tuono* [108] appears to be a parody mass based on Palestrina's motet *Sacerdotes Domini*. (Palestrina himself wrote a *Missa Sacerdotes Domini*, but it is not based on his motet of the same name.) Each of the four voices in Lotti's mass enters with the same phrase, with a rhythmic halving in the second bar, in the same order as in the Palestrina motet (see Fig. 5.3, 5.4 below). Variations on the point appear throughout the mass as the main contrapuntal theme:

The musical score for Lotti's *Stile antico* setting of *Sacerdotes Domini* is presented in five staves, each representing a different voice part: CANTUS, ALTUS I, ALTUS II, TENOR, and BASSUS. The music is written in C major (one sharp) and 4/4 time. The lyrics are: "Sa - cer - do - tes Do - - - - - mi - ni, Do - - - - - mi - ni, sa - cer - do - - - - - tes". The score shows a rhythmic halving in the second bar for each voice part, which is a characteristic feature of the setting. The lyrics are written below the notes, with hyphens indicating the syllables are spread across multiple notes.

Fig. 5.3: Palestrina's setting of *Sacerdotes Domini* (note values halved).

7: Österreichische Nationalbibliothek (A-Wn): Mus.Hs.14736.

The image displays a musical score for a four-part vocal setting. The staves are labeled Soprano, Alto, Tenor, and Bass. The lyrics are in Latin, with the words 'Ky - ri - e e - le - i - son, e - le - i - son,' repeated across the staves. The notation includes various note values, including minims, crotchets, and quavers, with some measures containing rests. A small '8' is visible at the beginning of the Tenor staff in the second system.

Fig. 5.4: Lotti's *Messa del ottavo tuono* [108] (note values halved).

One notably consistent feature of Lotti's ecclesiastico mass settings is that only one of the three petitions of the Agnus Dei is set. This seems to have been a usual practice at San Marco (as described in 3.7.7), but is also found in his mass settings known to be written for other churches.<sup>8</sup> The remaining two petitions may have been sung as plainsong, or simply omitted. As the first two petitions are identical, it is not clear whether the figural music represents the first or second of the two petitions. Conceivably, the last petition could be sung to the same music by switching the syllabically equal phrases 'miserere nobis' and 'dona nobis pacem'.<sup>9</sup>

## 5.4. Concertato mass settings

By definition, one might expect Lotti's concertato sacred works to follow more contemporary compositional practices than the supposedly 'antico' ecclesiastico settings. While this

8: The *Messa Simile in Re minor* [96] and *Messa spezzata in Do* [97], both written for S. Zulian, also contain settings of only one Agnus sentence.

9: Indeed, manuscripts from San Marco of Lotti's *Messa in Alamire* [103] have the words 'dona nobis pacem' amended over those of 'miserere nobis', though it is not known when this alteration was made. See Jonathan Drennan, 'Giovanni Rovetta's Missa Brevis: A Symbol of Music Longevity', *Rececare: Rivista per lo studio e la pratica della musica antica*, 22 (2011), 140-143.



may be observed to some extent, there are also a significant number of parallels with the ecclesiastico works. The structure of Lotti's concertato mass movements will be discussed in detail in Chapter 6, but for the time being, this section will concern itself primarily with the ways that they are similar to, or distinct from, the ecclesiastico settings.

The concertato Kyrie settings adhere to the same division as the ecclesiastico settings, dividing the work into three musically distinct sections for each sentence of the text. The *Christe* is set in the dominant, subdominant or, in the case of minor keys, the relative major of the original key, which mirrors the similar tonal scheme in the ecclesiastico works.

Unlike the *missa brevis* settings, the initial sentence of the *Gloria* is not intoned, but set to music, with an instrumental introduction frequently preceding the voices. Also, where the ecclesiastico settings represent the sentence division by little more than a cadence, with a new section beginning immediately, the concertato settings divide the text into 11 clearly defined 'sections' that use different tempi, key and time signatures, as well as varied instrumental and vocal forces. Although the majority of these movements represent a highly contemporary style of writing—using instrumental introductions and episodes, *ritornelli*, fugues, solo arias with instrumental *obbligati*—some sections continue to be written in an 'a cappella' style that is clearly the same as that of his *stile ecclesiastico* mass settings, with the instruments doubling the vocal parts. This is particularly true for '*Domine Deus, Agnus Dei*', which is regularly set in four-part polyphony that is indistinguishable from that found in Lotti's ecclesiastico works. There are also parallels between the use of homophony for certain text points ('*Gratias agimus*', '*Qui tollis*', '*Qui sedes*') and similar textures in the *stile ecclesiastico* works.

The *Credo* settings also conform to traditional divisions of the text, but have less variation of instrumental and vocal forces between their sections than the *Kyries* and *Glorias*. The divisions in the text are predominantly marked by changes in tempo, metre and key, rather than changes in scoring and style. As with the concertato *Glorias*, but in contrast to the ecclesiastico *missa brevis* settings, the opening phrase is not intoned but set within the composition. The vocal writing is predominantly homophonic with more elaborate instrumental parts. '*Et incarnatus est*' is always written in a homophonic *adagio* style and is tonally open. The '*Crucifixus*', being both the middle of the text and theological apogee,

is the only section to show any variation of forces and a significant stylistic change. Three settings (F major, D minor, G minor) dispense with instruments (save for the continuo) in this section and alter the vocal forces. The *Credo in F* [139] doubles the vocal parts from SATB to SSAATTBB, the *Credo in D minor* [138] goes from four to SSSAAATTBB, and the *Credo in G minor* [140] moves the other way from eight voices in two antiphonal choirs to one choir of SSATTB. The mood is changed for the ‘Et resurrexit’, frequently Presto, with an instrumental ‘fanfare’ and the return of the original scoring. The final ‘Et vitam venturi’ section is always written as a four-part fugue.

Lotti uses some obvious and perhaps obligatory word painting in his Credos: descending scales for ‘descendit’; ascending scales for ‘ascendit’; repetition of ‘non erit finis’ (will not finish); a hiatus at ‘expecto’ (I await). These are applied as much in his ecclesiastico settings as his concertato settings. However, the dominance of homophonic vocal writing in the concertato settings, accompanied by contrasting rhythms in the instrumental lines, provides less opportunity for any adherence to the counterpoint of the stile antico.

## 5.5. Psalms and canticles

Lotti’s settings of complete psalm texts are the next largest body of stile ecclesiastico works, after the masses, in terms of composition length.

Psalm Title	Cat. No.	Vulgate N°	Verses	Conclusion	N° of bars
Miserere mei, Deus (2 settings)	[88, 90]	50	20	—	263 / 308
Beatus vir qui timet Dominum	[68]	111	10	Gloria Patri	176
Laudate pueri a 2	[82]	112	9	Gloria Patri	169
Credidi propter quod locutus sum	[72]	115	10	Gloria Patri	328
Ad Dominum cum tribularer clamavi	[67]	119	7	—	139
Laudate Dominum de caelis	[79]	148	14	—	133
Laudate Dominum in sanctis eius	[80]	150	6	Amen	108

**Table 5.1: Lotti’s stile ecclesiastico psalm settings.**

The lack of a Gloria Patri in four of the psalms (*Miserere mei*, *Ad Dominum cum tribularer*, *Laudate Dominum de caelis*, *Laudate Dominum in sanctis eius*) points to their use in liturgies such as Holy Week or Offices for the Dead, where the Gloria Patri is not used. (See Chapter 3.) Like the ecclesiastico mass settings, the ecclesiastico psalms contain cadences

and recommencements that clearly divide the work into sections, roughly based on the sentences of the text, and there is frequent variation between duple ( $\frac{4}{2}$ ) and triple ( $\frac{3}{1}$ ) metre. Tempo indications (Adagio, Andante, Allegro) are occasionally given at some points, though it is often difficult to know if these indications are original when the earliest source material dates after Lotti's death.

Lotti's *stile concertato* psalm settings contain a similar blend of innovation and tradition to that in the *concertato* mass movements. The sentences of the text are used to create sections of completely separate musical material, each with a different key and metre. There is a variety of scorings between each section: solo voice with continuo and obbligato violin or oboe; soli ensemble with reduced instruments; and tutti chorus with full instruments. The choral writing comprises fugues, homophonic sections with melodic instrumental accompaniment, and polyphony that could readily be found in *ecclesiastico* works.

Psalm	Vulgate Number	No of <i>stile concertato</i> settings: [Catalogue No.]
Confitebor	110	3: [69, 70, 71]
Dixit Dominus	109	6: [73, 74, 75, 76, 77, 78]
Laudate Dominum	116	1: [81]
Laudate pueri	112	3: [83, 84, 85]
Miserere mei (No Gloria)	50	3: [86, 87, 89]

**Table 5.2: Lotti's *concertato* psalm settings.** (*Catalogue numbers in square brackets.*)

Lotti displays a greater degree of compositional freedom in the psalm texts than the strictures that he prescribes himself in the mass ordinary. (In order to avoid repetition, a detailed examination of Lotti's settings of masses and psalms will be set out in Chapter 6.) However, suffice it to say that where the same psalm text is set multiple times, there is not the same degree of structural consistency as is seen in the mass settings.

The *ecclesiastico* canticles comprise five settings of the *Magnificat* [61–65] and two settings of *Benedictus* [59, 60] (the song of Zechariah), and their compositional style is much in the same mould as the rest of the *ecclesiastico* works. The *Magnificats* (as discussed below) are usually set as *alternatim*, with frequent harmonisation of *cantus firmus* lines. There is one *concertato Magnificat con strumenti* [66].

## 5.6. Alternatim and Cantus firmus

Lotti uses the well established technique of ‘alternatim’ —alternating verses of plainsong with verses of choral writing— in four settings of the Magnificat, as well as in two mass settings for two voices. He also alternates between plainsong and polyphony in two of his hymn settings: *Christe redemptor omnium* [1] (in which only the even-numbered verses are set); and *Jesu dulcis memoria* [4] (with composed music for verses 2, 4 and 5). Three of the alternatim Magnificats —*a primi toni* [62], *a secundi toni* [63], *a quinti toni No. 1* [64]— also contain a cantus firmus line within the polyphonic sections. The fourth alternatim setting, *Magnificat a 2 voci, spezzato* [61], is scored for two voices and does not contain a cantus firmus. While it cannot be known whether Lotti himself gave these titles to the works, the names clearly identify the plainsong on which his compositions are based, the cantus firmus contained within, and presumably the plainsong used in the verses that were not set. This echoes a practice in use in Italian polyphony since the fifteenth century. There are similarly titled alternatim settings of the Magnificat, with music composed around a cantus firmus, by Palestrina, Victoria, Viadana and countless other earlier composers in Italy and elsewhere in Europe. However, by the early eighteenth century, this format is increasingly archaic.

In the alternatim mass settings —*Messa ‘simile in Re minore’* [96] and *Messa ‘spezzata in Do’* [97]— the Gloria and Credo are set as alternating sentences of plainsong and figural music. The Benedictus is absent, which in the context of an alternatim mass setting, might suggest that it would have been sung to plainsong between the figural Sanctus and Agnus. (The Hosanna in the Sanctus is not a separate section and could not have been repeated.) Of Lotti’s four-part mass settings, only the *Missa Quadragesimalis* [109] lacks the Benedictus. As in all Lotti’s masses, only one sentence of the Agnus Dei is set, leaving the possibility of plainsong for the other two verses (see 5.3). The first Kyrie of the *Messa ‘simile in Re minor’* [96] has the plainsong of *Cunctipotens Genitor Deus* (Mass IV) as a cantus firmus in the bass while the tenor embroiders around it. This clearly identifies the plainsong intended to be used for the text that lacks figural music:

8 e - le - i - son, e - le - i - son, e -  
Ky - ri - e e -

7 - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.  
- - - - - le - i - son.

Fig. 5.5: *Messa a due voci 'simile in Re minore'* [96], Kyrie I, showing cantus firmus in Bass.

The second alternatim two-part mass setting [97] is titled 'spezzata', and this seems (by the adjective's case ending) to refer to the mass itself rather than to *voci* or *cori spezzati*, as does the same word in the title of the alternatim *Magnificat a due voci, spezzato* [61]. Perhaps this word describes the text, 'split' between plainchant and figural music, rather than the use of more than one choir ('cori spezzati'), which for works of only two voices might seem an unlikely requirement. However, the performance practice of these alternatim works, written for S. Zulian, is unknown.

Four other ecclesiastico works contain a cantus firmus. The *Magnificat a quinti toni No. 2* [65], is through-composed without any plainsong verses, but uses the 5th tone as a canon in the soprano and bass parts at the beginning 'Et exaltavit' and the end 'Sicut erat'. The plainsong is also seen in the alto at 'Esurientes'. The psalm setting of *Beatus vir* [68] contains the 1st tone at the start of the piece in the soprano; it appears later in the alto, and again in the tenor part towards the end. The two-part setting of *In virtute tua, Domine* [23] also contains the 8th tone in the tenor for the final sentence 'sicut erat in principio...'. Lotti's harmonisation of the 3rd tone in *Credidi* [72] is unconventional, with a false relation in the cadence, produced by an ornament which then pre-empts the major dominant against the minor third of the subdominant, over the supertonic in the cantus firmus:

16

S e - go au - tem hu - mi - li - a - tus sum ni - - mis,

A - - - tem, e-go au - tem hu - mi - li - a - tus sum ni - - mis,

T - - - - - tem, hu - mi - li - a - tus sum ni - - mis, e-go au -

B - - - - - tem, hu - mi - li - a - tus sum ni - - mis, e-go

**Fig. 5.6: Cantus firmus in the soprano part of *Credidi* [72]. (Crosses above the notes show plainsong.)**

This is a typical example of Lotti's mixing of old structural traditions (the use of cantus firmus) with bold, more modern approaches to harmony.

Although not a true cantus firmus, Lotti's setting of *Crudelis Herodes* [2] starts with all three voices using ascending scales to the first two words, which may have been inspired by the similar ascending scale in the plainsong hymn:

**C** RU - de - lis He - ro - des, De - um Re - gem ve - ni - re quid tim - es?

Tenor  
Cru - - - de - - - lis He - - - ro - - - - - des, \_\_\_\_\_

Tenor  
Cru - - - de - - - lis \_\_\_\_\_ He - - - ro - - - - - - - -

Bass  
Cru - - - de - - - lis He - - - ro - - - - -

**Fig. 5.7: *Crudelis Herodes* [2]: plainsong (top) and Lotti's setting.**

However, the semitone step is in a different position, and this similarity is not followed beyond the first five notes. (The work is only 25 bars long.) Only the first verse of this hymn is set: it is unclear whether the remaining verses would have been sung to the same music or to plainchant, as it features melismatic passages and polyphony, rather than the homophony found in the settings that repeat the same music for different textual stanzas.

Lotti also uses harmonised plainsong melodies within his concertato works. The opening phrase of the *Dixit Dominus in C* [74], sung by six upper voice parts in unison to instrumental





Further use of plainsong might be expected in Lotti's concertato *Magnificat* setting, like the ecclesiastico settings of the same text, but I have found no examples. However, another example of harmonised plainsong in a concertato work is found in the *Requiem* [93], where the plainsong intonations of the Introit are harmonised in the instrumental accompaniment. (See Fig. 6.94 in Chapter 6, where this work is discussed in detail.)

## 5.7. Canons

Lotti frequently uses canons in his ecclesiastico compositions. The greatest example is the *Missa Quadragesimalis* [109], which is almost entirely in four-part canon, only breaking the procedure to bring the voices to a cadence. The tenor starts every section on the dominant, with the soprano an octave above in the following bar. The next bar brings in the bass on the tonic, with the alto joining in the subsequent bar an octave above the bass. While there is considerable re-use of material throughout the mass, Lotti is highly inventive in the successive themes that he creates. Obviously, we see none of the usual homophonic emphasis of certain textual points in this mass:

Ky - ri - e \_\_\_\_\_ e - lei - son, Ky - ri - e e - lei -

Ky - ri - e \_\_\_\_\_ e - lei - son,

<sup>8</sup> Ky - ri - e \_\_\_\_\_ e - lei - son, Ky - ri - e e - lei - son, e -

Ky - ri - e \_\_\_\_\_ e - lei - son, Ky - ri - e

**Fig. 5.11:** *Missa Quadragesimalis* [109], bb. 1-6, showing canon in four parts.

The Agnus Dei of the *Messa del sesto tuono No. 2* [107] is a double inverted canon, the alto and tenor starting the two themes on the tonic, with the resolution on the mediant in the bass and soprano four bars later:

Fig. 5.12: *Agnus Dei* of *Messa del sesto tuono* No. 2 [107], bb. 1-7.

The canonic nature of these settings restricts the opportunities for more modern harmonic practices, such as chromaticism and modulation. Consequently these canons tend to conform more to the precepts of the true stile antico than his other works.

The *Magnificat a primi toni* [62] features a simple canon on the cantus firmus between the second bass and soprano in the final section ‘sicut erat in principio’; the through-composed *Magnificat a quinti toni* No. 2 [65] also has a canon using the cantus firmus between bass and soprano, with the resolution on the dominant. Such use of canons is clearly an academic exercise designed to flaunt Lotti’s compositional skill, which might suggest that the music was written before his reputation was assured, or at times when he was competing with other musicians for employment. Lotti’s concertato settings do not contain strict canonic material, though almost every work ends with a fugue section.

## 5.8. Chromaticism

Despite Lotti’s use of traditional forms, his stile ecclesiastico writing cannot easily be confused with polyphonic writing from the age of Palestrina. Although there are strong structural parallels, the harmonic language is markedly different and more contemporary. Lotti frequently writes passages that contain imitative counterpoint with descending chromaticism. The following sections from *Ad Dominum cum tribularer* [67] and *Miserere mei in G minor* [90] are perhaps the finest examples of this. These are compositions whose harmonic structure clearly falls well outside that of the expected stile antico. The descending chromatic fourths are a convention for representing sorrow, and can also be thought of as painting the descending projectiles of the text: ‘Even mighty and sharp arrows, with hot

burning coals' (*Sagittae potentis acutae...*) in *Ad Dominum cum tribularer*.

58

Sa - git-tae po-ten-tis a -

Sa - git-tae po - ten - tis a-cu - tae, cum car - bo - ni - bus de - so - la - to - ri - is,

8 Sa - git - tae po - ten - tis a-cu - tae, cum car - bo - ni - bus de - so - la - to - ri - is, de - so - la -

64

cu - tae, cum car - bo - ni - bus de - so - la - to - ri - is, de so - la -

Sa - git - tae po-ten - tis a - cu - tae, cum car - bo - ni - bus de - so - la -

8 to - - - - ri - is, de - so - la - to - - -

git - tae po-ten - tis a - cu - tae, cum car - bo - ni - bus de - so - la - to - - -

Fig. 5.13: *Ad Dominum cum tribularer* [67], bb. 58-68, showing chromatic points of imitation.

A similar chromatic texture at 'Deliver me from blood-guiltiness, O God' (*Libera me de sanguinibus*) in the *Miserere* also paints the text:

180

Li - be - ra me de san - gui - ni - bus, De - - - -

8 Li - be - ra me de san - gui - ni - bus, De - us, de san - gui - ni - bus, De -

Li - be - ra me de san - gui - ni - bus, De - - - us, de san - gui - ni - bus, De -

188

Li - be - ra me de san - gui - ni - bus, De - - - - us,

us, de san - gui - ni - bus, De - - - - us, De -

8 us, de san - gui - ni - bus, De - - - - us, De - us sa - lu - tis

us, de san - gui - ni - bus De - - - - us, De - us sa -

Fig. 5.14: *Miserere mei* in *G minor* [90], (bb. 180-194), showing chromatic points of imitation.



Fig. 5.17: Inter Oves from *Requiem* [93], bb. 32-42.

and there is homophonic chromatic chord movement.

Fig. 5.18: Qui sedes from *Missa Sapientiae* (*Gloria in G No. 2* [135]), bb. 16-22.

Neither of these examples would be out of place in Lotti's ecclesiastico settings.

## 5.9. Modality and Tonality

While Lotti had at his disposal the rich resources of the Baroque tonal style, using functional tonality and sequences of modulation, he also frequently used modal procedures. Within the same continuous music, he combined the use of traditional modes with a more modern approach to tonality and modulation. Several mass settings are titled in terms of the mode used —*Messa del primo tuono* [104], *quinto tuono* [105], *sesto tuono* [106, 107], *ottavo tuono* [108]. (It is not known whether Lotti himself gave the works these titles, though some are described thus in the San Marco library catalogue of 1797. See 3.6.1.) As already noted, the Magnificat settings are also frequently named with reference to a tone: *a primi toni* [62], *secundi toni* [63], *quinti toni* [64, 65].

However, the Magnificats are composed as alternating verses of composed polyphony and plainsong, while the masses are entirely set as figural music. Also, the Magnificats frequently contain a cantus firmus line within the polyphony, but no cantus firmus is found in the masses that have tones in their name. There is therefore a distinction in the two uses of the word ‘tone’ in the titles of these works: firstly, to describe a particular Gregorian chant, with its intonation, reciting note and inflexion, that is sung alongside or within the composition; secondly, simply to describe a modal scale as the basis of a polyphonic composition. As the plainsong chant and the modal scale are of course related, there is some overlap between the two definitions: polyphony that incorporates a cantus firmus is likely to be centred on the modal scale on which the chant is based. This distinction perhaps finds some significance in the fact that the Magnificats are named in Latin (*a primi toni*) and the masses in vernacular Italian (*del primo tuono*).

The mass settings, whose titles refer to tones simply to describe the modal scale on which the work is based, seem to follow the scheme of ‘ecclesiastical keys’ laid out by Adriano Banchieri in his *Cartella musicale*, published in Venice in 1614:<sup>10</sup>

Tone name	Number	Scale	Key signature
Primo	1	D	—
Secondo	2	G	♭
Terzo	3	A	—
Quarto	4	E	—
Quinto	5	C	—
Sesto	6	F	♭
Settimo	7	D	♭
Ottavo	8	G	—

**Table 5.3: Ecclesiastical keys, from *Cartella musicale* by Adriano Banchieri, 1614.**

These represent a halfway house between traditional modality and modern tonality, by using transpositions of the modes to arrive at various modern keys. Lotti wrote mass settings in the 1st, 5th, 6th and 8th tones. The 1st is our D minor; the 5th our C major; the 6th is F major. The 8th tone is without a straightforward modern equivalent, though Lotti frequently adds an F $\sharp$  to produce G major. Lotti seems to have avoided writing anything in the 3rd, 4th and 7th tones. In his *Messa in Alamire* [103], Lotti clearly distanced himself

10: Adriano Banchieri, *Cartella musicale*, 3rd edition (Venice: Vincenti, 1614), pp. 72-83.

from the modal system altogether by basing the work clearly in A major, which is as remote a key as Lotti uses for the tonal centre of a work. However, his Magnificat setting in the second tone is in G minor, and frequently alters the inflexion of the chant with a sharpened F at the cadence. (See Fig. 5.10). Modulation to other keys can be seen throughout these nominally modal works, as in this example, where the *Messa del quinto tuono* [105] moves from C major into D minor:

Fig. 5.19 is a musical score for a Gloria, measures 89-94. It features four staves for voices: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin. The key signature changes from C major to D minor (two flats) in measure 94. The score includes a treble clef and a bass clef, with a key signature change indicated by two flats.

Fig. 5.19: Modulation in *Messa del quinto tuono* [105], Gloria, bb. 89-94.

There are also sections with no clear tonal centre. Lotti frequently writes the 'Et incarnatus est' section of the Credo as tonally open both in his ecclesiastico and concertato settings. In the *Messa del primo tuono* [104], that section contains a swift chromatic progression from F major through chords of C minor, D major, G minor, A major, D major, G major, before a perfect cadence on A:

Fig. 5.20 is a musical score for the 'Et incarnatus est' section of a Missa del primo tuono, measures 31-39. It features four staves for voices: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin. The key signature changes from F major (one flat) to A major (no flats) in measure 31. The score includes a treble clef and a bass clef, with a key signature change indicated by the removal of the flat.

Fig. 5.20: Et incarnatus est of *Missa del primo tuono* [104], (bb. 31-39).

This use of descending chromaticism in a section without a clearly established tonic is a conventional device used to portray the mystery of the incarnation within the music. (See 6.9.)

Lotti's polyphony particularly toys with the idea of modality and tonality in his writing

with a cantus firmus. The *Magnificat a quinti toni* No. 1 [64] begins each section with the vocal parts starting on Fs or Cs. The music is based on the Lydian scale of F, with varying B flats and B naturals. However, every section ends on an A major chord, A being the finishing note of the plainsong. The C $\sharp$  in the final chord is a tierce de picardie that modifies the key of A minor, but the reciting note of the following plainsong verse starts on a C $\flat$ :

16

in De - o sa - lu - ta - ri me - - - - - o.

- - - - o, in De - o sa - - - lu - ta - ri me - - - - o.

- - - o, in De - o sa - lu - ta - ri me - - - - - o.

o, in De - o sa - lu - ta - ri me - - - - - o.

Fig. 5.21: *Magnificat a quinti toni* No. 1 [64], bb. 16-21.

Generally, Lotti does not often stray into very remote keys, with A major and C minor being the keys used with the highest number of sharps and flats respectively. However, in the concertato psalm setting of *Laudate Dominum omnes gentes* [81], not only does Lotti use a double sharp, which is not found anywhere else in his sacred music, but he also uses remote chords rarely seen elsewhere in his oeuvre. The Adagio opening of the Gloria Patri starts in E major, moving through a succession of C $\sharp$  7th, D $\sharp$  7th, G $\sharp$  minor before coming to a cadence ending on F $\sharp$ :

68 Adagio

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i San - - - cto.

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i San - - - cto.

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i San - - - cto.

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i San - - - cto.

Fig. 5.22: *Laudate Dominum omnes gentes* [80], bb. 68-75.

This shows Lotti at his most removed from modality, and fully exploring the modern possibilities of tonal modulation.

In common with most music from the 17th and 18th century, source material for Lotti's



works is nearly always found with the key signatures in ‘modal’ spellings: works in D minor lack any flats in the signature; works in G minor have only one flat (‘Dorian’ spelling: the sixth degree of the scale is flattened or left natural as required). Works in A major are displayed with only two sharps; works in D major have only one (‘Mixolydian’ spelling: the seventh degree of the scale is sharpened as required throughout the score). This is as true for ecclesiastico works as for concertato works, such as the *Dixit Dominus in A* [73] (two sharps) and *Credo in D minor* [138] (no flat).

### 5.10. False relations

Lotti occasionally creates discords that might be described as a false relation —the chromatic contradiction of two notes— which was a common device in earlier polyphonic music of the late Middle Ages and Renaissance. However, Lotti’s usage is not an antiquated convention, looking back to previous centuries. It does not adhere strictly to the conventions of *musica ficta*, but is instead the result of an innovative and modern approach to dissonance. For example, this remarkable cadence is seen three times in the *Credidi* [71] psalm setting:

Fig. 5.23: *Credidi* [72], bb. 16-21. False relation in ornamented cadence at bar 20.

This seemingly straightforward harmonisation of a cantus firmus (shown with crosses), ending with a cadence of ii - V - i, is modified with a suspended 7th on the supertonic, and an ornament that pre-empt the major dominant, leading to a delightful F<sup>#</sup> against F<sup>b</sup>.

The *Dixit Dominus in G minor* [76] contains an instrumental interlude with an identical cadence to that in the *Credidi*. Again we see the ornament pre-empting the C major resolution, bringing about the clash between the A<sup>b</sup> in the viola and A<sup>#</sup> in the second violin:

75

Vln. 1

Vln. 2

Vla.

Ve.

Fig. 5.24: *Dixit Dominus No. 2 in G minor* [73], bb 75-78.

The *Miserere mei in C minor* [87] seems to contain other instances of false relations (bb. 272 & 286), with a chromatic  $C^\sharp$  in the bass against a  $C^\flat$  in the violin, though they are so outlandish that the possibility of scribal error should be considered. Factors that argue against alternative readings are the first violin's imitation of the point in the bass in the preceding bar, the lack of a  $B^\flat$  in 272, and the repetition of the same notation when the figure is used a few bars later:

269

Solo

Vln. I

Vln. II

Ve.

S

la - va - bis me et su - per ni - vem de al - ba - - - -

Fig. 5.25: *Miserere mei in C minor* [87], bb. 269-274.

Lotti's style, which combines tonal modulation with elements of modality, lends itself to frequent chromatic alterations. His *Salve regina a 4* [36] has this ingenious cadential movement in bar 10.

ma - ter mi-se - ri - cor - di - ae, vi - ta dul - ce - do et spes no - stra, sal - ve.  
gi - na, ma - ter mi-se - ri - cor - di - ae, vi - ta dul - ce - do et spes no - stra, sal - ve.  
cor - di - ae, ma - ter mi - se - ri - cor - di - ae, vi - ta dul - ce - do et spes no - stra, sal - ve. Ad  
cor - di - ae, ma - ter mi - se - ri - cor - di - ae, vi - ta dul - ce - do et spes no - stra, sal - ve. Ad

Fig. 5.26: *Salve regina a 4* [36], bb. 8-14.

While some printed editions alter the first tenor B $\sharp$  to a C, giving a more orthodox harmony, the ‘working’ part books in the Archivio di San Marco show no such alteration, and the (later) organ bass has figures to match the intended harmony. This ‘double discord’ of F against G, A against B, has its roots in a long tradition of painting the word *miser cordiae* (mercy) with anguished tones, yet Lotti’s usage is painfully modern.

Perhaps the most startling instance of a chromatic contradiction is in the *Confitebor tibi No. 3* [71]. In the fourth bar of the work, with the tonality barely established, the continuo line introduces a B $\sharp$  against the first violin’s B $\flat$ , two octaves higher:

Fig. 5.27: instrumental introduction with false relation, *Confitebor No. 3* [71], bb. 1-7.

Again, there can be no question of scribal error, as the passage is repeated at the end of the section, and again at ‘sicut erat in principium’ towards the end of the work. The A $\flat$  in the first violin also discounts the possibility of an unstated B $\sharp$  preceding it. The cello part arrives at the B $\sharp$  by a leap, rather than stepwise, and so Lotti’s false relations are not simply a product of contrary motion between parts, as the strict Renaissance contrapuntal idiom would create. These are modern harmonies of the seconda prattica, or beyond.

### 5.11. Tierce de picardie

Nearly all Lotti's sections or complete works in the minor key (as well as compositions that are nominally modal) end with a major chord. This again is a traditional technique, used throughout from the 16th century onwards, that was becoming perhaps archaic and less of a conventional procedure by Lotti's time. (Bach's first volume of *Das Wohltemperierte Klavier* in 1722 has only one movement without a tierce de picardie; the second volume in 1744 has 14 movements without it.) However, Lotti uses it consistently, not only in the traditional 'a cappella' ecclesiastico forms, but also in the more up-to-date cantata-style sections of the concertato works. The major third is sometimes only present in a bass figure, with the other instruments on a unison tonic or bare fifth. Instances of final cadences that retain the minor third are very few, and usually found in late source material where it could conceivably have been altered.

### 5.12. Two-part and Three-part works

Lotti's music for two and three voices seem to confound the stylistic dichotomy still further. Obviously, by virtue of the reduced number of parts, Lotti's works for tenor and bass offer less scope for harmonic complexity than the four-part works, and they therefore lack much of the chromaticism, modulation and discordant passages that are seen in the four-part ecclesiastico works. They use imitative counterpoint almost entirely, with a few instances of homophony. Consequently, this group is much more likely to fall within the confines of the true *stile antico*. However, there are also occasions when the basso seguente organ line does not follow the vocal bass part, but provides extra harmonic matter itself — which is otherwise only seen in the concertato works. In the bare texture of two-part harmony, this is understandable.

The image shows a musical score for three voices and organ. The top staff is Soprano, the middle is Alto, and the bottom is Bass. The organ part is written on a separate staff below the vocal staves. The organ part has a separate bass line. The lyrics are 'mi - ni, lau - da - - - te.' The organ part has a separate bass line. The organ part has a separate bass line.

Fig. 5.28: *Laudate pueri a 2* [82], bb. 17-23, showing independent organ bass line.

The ‘extra voice’ in Lotti’s motets for three voices allows a greater flexibility than that found in the two-part works: increased use of homophony in contrast to the imitative counterpoint, and a greater use of discordant textures and chromaticism. Generally, they show a compositional style similar to that seen in the four-part ecclesiastico works. However, three of the mass settings for three voices complicate things still further. These works are also scored for two violins, and one of them includes instrumental Sinfonias between sections. The *Messa a tre voci No. 1* [98] is found in an autograph manuscript in Vienna, scored for STB with two violins. Notably, there is no organ bass line in the score, though it may have been assumed from the vocal bass. The same work is found in a number of manuscripts in Venice, scored for TTB, without the violin accompaniment and sometimes with an organ part. This Venetian arrangement is one of the most copied of Lotti’s works. The other two settings (No. 2 [99] and No. 3 [100]) are also found in autograph manuscripts in Vienna, but nowhere else. The No. 1 setting has violins throughout; the No. 2 setting has strings only in the Kyrie and Gloria. It also lacks a Credo. The string accompaniment differs from that seen in the concertato works: the instruments frequently act as additional voices, adding points of imitation to the contrapuntal texture. In contrast, strings in the ‘true’ concertato works are used to provide rhythmic texture, as well as completely independent melodic lines. What is most interesting is that these masses can be performed perfectly adequately without the string accompaniment by three voices alone, with or without an organ accompaniment.

### 5.13. Reuse of material between the two styles

Lotti frequently reuses musical forms and structures between works, and this will be explored in detail in Chapter 6. However, it is worth commenting here that Lotti reuses musical forms and ideas between ecclesiastico and concertato works. For instance, the four-part ecclesiastico Requiem mass and the concertato Requiem share a considerable amount of music. The five *Miserere mei* settings, in both styles, also share a number of devices, musical forms, textures and structures at the same textual positions. The similarity between the first two bars of ‘Qui tollis’ from the concertato *Gloria in G No. 1* [134] and the first four bars of Lotti’s ecclesiastico setting of the hymn *Jesu dulcis memoria* [4] is so strong that it could not be mere coincidence:



Fig. 5.29: Instrumental introduction, *Qui tollis*, *Gloria in G No. 1* [134], bb. 1-4.

Fig. 5.30: Verse 2 of *Jesu dulcis memoria* [4], bb. 1-5.

The Gloria is likely to have been composed before 1717, while the hymn may date from the 1730s.<sup>11</sup> The reuse of an instrumental introduction from a concertato work in an unaccompanied hymn is the strongest example of how Lotti’s style transcends any perceived difference between stile ecclesiastico and stile concertato. What is more, Lotti used the music

11: See 4.4 for a discussion of the chronology of Lotti’s sacred works.

again in his *Benedictus Dominus Deus in C* [59], in 1733. Here it is with a slightly modified rhythm to fit the underlay, and a turn at the end of the phrase's second bar:

88

Et tu, pu - er, pro - phe - ta Al - tis - si - mi vo - ca - - - - be - ris, Al -

**Fig. 5.31:** *Benedictus Dominus Deus in C* [59], bb. 88-92.

Lotti also repeats an imitative point from the Kyrie of his *Messa del primo tuono* [104] in a setting of the *Magnificat a secundi toni* [63] ('Et misericordia eius'), transcending the constraints of each work's modal scheme. The same point is used again, to very different effect, as the subject of a fugue in the concertato *Kyrie in D minor No. 3* [115]:

Ky - ri - e e -

Ky - ri - e e - le - i - son, e -

Ky - ri - e e - le - i - son, e - le - - - i -

Ky - ri - e e - le - i - son, e - le - - - - -

Fig. 5.32: *Messa del primo tuono* [104], bb. 1-5.

50

The musical score consists of four staves. The first staff is Soprano, the second is Alto, the third is Tenor, and the fourth is Bass. All staves are in G major (one flat) and common time. The lyrics are written below each staff.

Soprano:  
Et mi - se - ri - cor - di - a e - - -

Alto:  
Et mi - se - ri - cor - di - a e - - - ius, mi - se - ri - cor -

Tenor:  
8 Et mi - se - ri - cor - di - a e - - - ius, mi - se - ri -

Bass:  
Et mi - se - ri -

*Fig. 5.33: Magnificat a secondi toni [63], bb. 50-56.*

220

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri -

Fig. 5.34: *Kyrie in D minor No. 3* [115], bb. 220-225. Exposition of fugue's theme.

## 5.14. Conclusion

Lotti's sacred music takes its place within the tradition of Italian music generally and Venetian music in particular. He was writing more than one hundred years after Monteverdi's innovation of the *seconda prattica*, in antithesis to the venerable, polyphonic choral style of Palestrina. The Baroque was reaching its apogee with Handel and Bach, while the Classical writing of Gluck and Haydn was waiting in the wings. Although some liturgical music reflected the latest fashions and contemporaneous ideas, a great deal of music was still being composed with an eye firmly on the past, using antiquated note values and metres, and traditional structural frameworks.

In this chapter, it has been established that there is a similarity of method across Lotti's sacred works, and that he did not compose with different 'hats': one for more solemn counterpoint and the other for more ostentatious concerted works. Even though the nature of the different styles may demand a different treatment, some strand of similar method can be seen across them. Indeed, while he certainly composed with consideration for the text, similarities of compositional method can be found across his entire oeuvre, including operas and instrumental works.

Speaking generally about Italian compositional style in the eighteenth century, Mark Ellis writes:

As we saw in the instance of the augmented sixth in Antonio Lotti's *Crucifixus* setting, even the *stile antico* tradition did not inhibit modern chromaticism. In fact, though the *stile antico* appropriated melodic contours, rhythmic notation and a cappella contrapuntal



textures from the generation of Palestrina, in general, the harmony reflected current practice.<sup>12</sup>

Although Lotti's Crucifixus settings are sections of his concertato Credo works, Ellis's argument is an accurate description of what we see in Lotti's devotional four-part choral works. Lotti's ecclesiastico works are not strict *stile antico*: while they maintain many of the structural conventions of the antique style, they frequently show harmonies as bold and modern as those in any of his concertato works.

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12: Mark Ellis, *A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler* (London: Ashgate, 2010), p.83.



## 6. Lotti's Text Setting: A Comparative Study

Like most composers of music for church liturgy, Lotti wrote several different settings of the same text. There are four settings of Psalm 112, *Laudate pueri* [82–85]; five settings of Psalm 50, *Miserere mei* [86–90]; six of Psalm 109, *Dixit Dominus* [73–78]; three of Psalm 110, *Confitebor tibi* [69–71]; four settings of the antiphon *Salve regina* [33–36]; two of *Ave regina caelorum* [10, 11]; six *Magnificats* [61–66]; two settings of the Requiem mass [92, 93], to say nothing of the many settings of the mass ordinary or its component movements. Having observed that Lotti uses similar idioms across both his ecclesiastico and concertato compositions, it becomes apparent that he frequently uses the same device at the same text point, be it rhythm, texture, motif, point, harmonic progression, time signature or key relative to the original tonal centre. This chapter will make a comparative assessment of the various settings by Lotti of each liturgical text, to see what parallels, trends and similarities there might be.

### 6.1. *Miserere mei*

Lotti composed five settings of Psalm 50, *Miserere mei, Deus*: two ecclesiastico settings for four unaccompanied voices, and three concertato settings for four-part choir and soloists, with 2 violins, 2 violas and basso continuo. The ecclesiastico settings are in D minor [88] and G minor [90].<sup>1</sup> The three concertato settings are in A minor [86], C minor [87] and E minor [89]. All of the settings lack the Gloria Patri, which suggests that they were performed at the liturgy of Tenebrae in Holy Week. Indeed, manuscripts of the two unaccompanied settings in the Archivio di San Marco have the words ‘per la settimana santa’ (*for Holy Week*) on their title-pages.<sup>2</sup> Conceivably, they could also have been performed in the Office for the Dead.

The three concertato settings will be considered first. Beyond their instrumental and vocal requirements, all three of the concertato settings share a number of structural,

1: The Biblioteca Nazionale Marciana has a manuscript of a three-part setting (I-Vnm: 11344) but it is a 19th-century arrangement of the D minor setting, for men's voices.

2: I-Vsm: B767/1-68 and B768/1-13.

rhythmic, harmonic and melodic components. They are divided into sections of one or two verses of text, each of which is a discrete musical unit. They alternate between full choral sections with instruments and smaller soli ensembles which frequently have reduced instrumental accompaniment. There is a clear pattern in how Lotti scores particular verses across the settings, which can be seen in the following table:

Verse	A minor	C minor	E minor
1 Miserere mei	TUTTI	TUTTI	TUTTI
2. Et secundum	TUTTI	TB, continuo	TUTTI
3. Amplius lava	AT, continuo	SA, strings	A, continuo
4. Quoniam iniquitatem	TUTTI	TUTTI	TB, strings
5. Tibi soli peccavi	S, strings	S, strings	S, strings
6. Ecce enim in iniquitatibus	A, strings	A, strings	A, continuo
7. Ecce enim veritatem	TUTTI	TUTTI	TUTTI
8. Asperges me	S, strings	S, strings	SA, strings
9. Auditui meo	ATB, strings	ATB, strings	ATB, strings
10. Averte faciem	A, continuo	A, continuo	S, strings
11. Cor mundum	TUTTI	TUTTI	TUTTI
12. Ne projicias	TUTTI	TUTTI	TUTTI
13. Redde mihi laetitiam	SA, strings	S, strings	SA, strings
14. Docebo iniquos	ATB, continuo	TB, continuo	TB, continuo
15. Libera me	S, strings	S, strings	S, violin solo
16. Domine labia mea	A, continuo	A, continuo	AT, violin solo
17. Quoniam si voluisses	TUTTI	TUTTI	TUTTI
18. Sacrificium Deo	TUTTI	ATB, strings	TUTTI
19. Benigne fac, Domine	SA, strings	SA, strings	SA, strings
20 Tunc acceptabis	TUTTI	TUTTI	TUTTI

**Table 6.1: Scoring of the Miserere mei concertato settings.** (*Shading shows continuous music*).

In the above table, a shaded background represents a musical section that is through-composed using more than one verse. For instance, in the A minor setting, 'Tibi soli peccavi' (verse 5) starts as a soprano solo in G major, before modulating to C major, at which point the alto solo sings 'Ecce enim' (v. 6). Verses 11 and 12 are treated as one tutti section in all three works. The final verse is split into two sections: a homophonic section for the first half, and a highly imitative polyphonic section for the second half.

The table clearly shows that the same verses tend to appear as tutti sections: 'Miserere' (v.1); 'Ecce enim veritatem' (v. 7); 'Quoniam iniquitatem' (v.4); 'Cor mundum crea' (v. 11); 'Quoniam si voluisses' (v. 17); 'Sacrificium Deo' (v. 18); 'Tunc acceptabis' (v. 20).

These tutti verses frequently display declamatory homophonic writing. Lotti takes a slightly more flexible approach with the soli ensembles, but there are still significant parallels. 'Tibi soli peccavi' (v. 5) is always a soprano solo; 'Ecce enim in iniquitatibus' (v. 6) is always an alto solo; 'Auditui meo' (v. 9) is always an ATB trio; 'Libera me' (v.15) is always a soprano solo; 'Benigne fac' (v. 19) is always a soprano and alto duet. The remaining verses are similar, if not identical, in their scoring, and the differences are slight, such as a duet instead of a solo in 'Domine labia mea' (v.16). There are further parallels in the settings of these works beyond mere scoring. Similar rhythmic, harmonic and melodic devices are used for the same sentences or words. While there are also some similar structures used across each of the works at different points of the text, the overwhelming majority of parallels and similarities occur at the same textual position, thus supporting the argument that Lotti was composing music specifically to fit the text.

There is a less obvious relationship between the text and key or metre across the three works than there is between scoring, harmony, melody and rhythm. It is in this respect that Lotti allows himself a freer rein. However, verse 3, 'Amplius lava me', is set in the relative major key in all three settings. Major keys are also evident in all three settings for verse 13, 'Redde mihi laetitiam' (*Restore to me the joy of thy salvation*). Verse 18, 'Sacrificium Deo' is in E $\flat$  major in the C minor setting and in F major in the E minor setting. Other rhythmic and harmonic similarities pair these two settings in this verse. Triple-time metre is frequently found in two of the three settings: verse 3, 'Amplius lava me', is set in a triple-time metre in the E minor ( $\frac{3}{4}$ ) and C minor ( $\frac{3}{2}$ ) settings. The C minor and E minor settings also share triple-time metres for 'Asperges me' (v.8). The A minor and C minor settings also use triple time for 'Ecce enim in iniquitatibus' (v.6).

Was Lotti's structural framework a conventional arrangement? The four-part settings of this psalm by Leonardo Leo and Galuppi are based on an alternatim structure, alternating verses of polyphony with plainsong. Consequently, they could not have used the exact same structural framework, since only half the verses are set. Zelenka, one of Lotti's pupils, set the entire text of the psalm, and there are some similarities in the opening section: dotted rhythms, repeated string notes, terraced entries with unprepared suspensions; however there are not so many obvious similarities throughout the remainder of the work. (After an

instrumental introduction, the entire text up to the Gloria is set as one continuous music unit, with no sectional divisions.) Antonino Biffi, the maestro di capella at San Marco while Lotti was first organist, wrote a concertato setting of this text with individual sections for each verse, but there are few structural coincidences with Lotti's works.<sup>3</sup>

The opening section of all three of Lotti's concertato settings begins with an instrumental ritornello. Despite the music being quite different, the A minor [86] and E minor [89] settings have the same harmonic progression of tonic to diminished 7th on the leading note, then returning to the tonic:

Fig. 6.1: *Miserere mei* in A minor [86], bb 1-6.

Fig. 6.2: *Miserere mei* in E minor [89], bb. 1-4.

The C minor setting moves from the tonic to the dominant with a suspended tonic note, but features a diminished 7th on the (flattened) leading note in the fourth bar, as part of a chromatic sequence. There is some similarity between the E minor and C minor settings

<sup>3</sup>: Further comparisons to the works of Biffi and other contemporaries will be outlined in Chapter 7.

in the use of four repeated notes, albeit not rhythmically similar:

The image shows a musical score for five instruments: Violin I, Violin II, Viola I, Viola II, and Violoncello. The key signature is C minor (three flats) and the time signature is common time (C). The score consists of four measures. In each measure, each instrument plays a rhythmic motif of four repeated notes, though the specific notes and intervals vary between parts. For example, in the first measure, Violin I plays a half note followed by three eighth notes, while the Violoncello plays a half note followed by three eighth notes in a different register.

Fig. 6.3: *Miserere mei in C minor* [87], bb. 1-4.

Lotti frequently used a device in his homophonic choral writing in which one lone voice sings a rhythmic motif ('call'), which is then repeated and harmonised by the entire choir and instruments ('echo').<sup>4</sup> The C minor setting uses this 'call and echo' most distinctively for the words 'secundum magnam' and 'misericordiam' in the first verse:

The image shows a musical score for a choir and instruments. The instruments are Violin I, Violin II, Viola I, Viola II, and Violoncello. The choir consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is C minor and the time signature is common time. The score is divided into two systems, each containing five measures (measures 13-17). The Soprano part is marked with a '13' above the first measure of each system. The lyrics are: 'se - cun - dum ma - gnam mi - se - ri - cor - di - am tu -'. The Soprano sings the 'call' (a rhythmic motif of four notes) in the first measure of each system, and the other voices and instruments provide the 'echo' in the subsequent measures.

Fig. 6.4: *Miserere mei in C minor* [87], 'call and echo', verse 1, bb. 13-17.

The soprano alone sings the 'call', followed by all the other voices and instruments. The

4: The familiar 'call and response' term is a different device and not what is meant here. Also, note that the 'echo' is invariably stronger than the call.

bass contains the 'tonal answer' to the call, down a twelfth. The A minor setting [86] also uses a variation of the 'call and echo' in the opening verse on the word 'secundum' and 'misericordiam' (*according to thy great mercies*):

13

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

se - cun - dum mag - - - - nam mi - se - ri - cor - - - - di - am

se - cun - dum mag - nam mi - se - ri - cor - di - am

se - cun - dum mag - num mi - se - ri - cor - di - am

mi - se - ri - cor - di - am

mi - se - ri - cor - di - am

Fig. 6.5: *Miserere mei* in A minor [86], bb. 13-20: 'call and echo'.

For the same passage in the E minor [89], the lone voice making the call is evident, but the echo is less well stated:

15

Vln. I

Vln. II

Vla. I

Vla. II

S

A

T

B

us, se - cun - dum ma - - - - gnam

us, se - cun - dum ma - - - - gnam

us,

us,

Fig. 6.6: *Miserere mei* in E minor [89], bb. 15-19.



Lotti again uses the 'call and echo' device in verse 4 (*Quoniam iniquitatem*) of the C minor [87] and A minor works [86], on the words 'contra me':

116

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

S

A

T

B

um con-tra me, con - tra me est sem - per, con-tra me est sem - - - - - per.

um con - tra me est sem - per, con-tra me est sem - - - - - per.

um con - tra me est sem - per, con-tra me est sem - - - - - per.

um con - tra me est sem - per, con-tra me est sem - - - - - per.

Fig. 6.7: *Miserere mei* in C minor [87], 'call and echo', Verse 4, bb. 116-122.

95

Vln. 1

Vln. 2

Vla. 1

Vla. 2

S

A

T

B

um con-tra me est sem-per, con-tra me est sem-per.

Fig. 6.8: *Miserere mei in A minor* [86], bb. 95-100: 'call and echo'.

The use of this device clearly highlights and emphasises this phrase (*my sin is always before me*), and it may also serve to remind the listener of the similar device at the beginning of the work.

For verse 3 (*Amplius lava me*), two settings, the A minor and E minor, feature octave leaps in the continuo motifs. It is not clear how the words *Wash me thoroughly from mine iniquity, and cleanse me from my sin* might have inspired the use of this device. Both settings have the voices accompanied only by the continuo.

In 'Tibi soli peccavi' (v. 5), the C minor and A minor settings feature chromatically descending bass motifs that repeat — a ground bass — though the pattern is modified and discarded in places:

Fig. 6.9: *Miserere mei in C minor* [87], bb. 127-129: a small part of the ground bass in 'Tibi soli peccavi'.

In the C minor setting, this pattern is repeated three times before modulating to G minor, when it occurs two more times. A modified form then appears on E $\flat$ , before the C minor

pattern is restore a further three times. The phrase in the A minor setting is used six times:

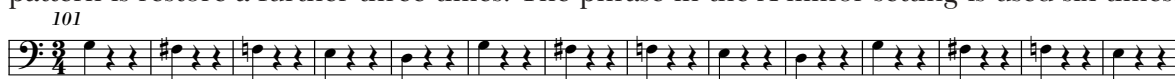


Fig. 6.10: *Miserere mei in A minor* [86], bb. 101-107: A section of the ground bass of 'Tibi soli peccavi'.

This descending chromatic fourth is a traditional device to suggest a lament, which fits the suitably contrite words (*Against thee only have I sinned, and done this evil in thy sight*).

'Ecce enim veritatem' (v. 7) is a tutti, homophonic section, which has rhythmic declamation of the text in all three settings, though the C minor setting moves towards more independent, polyphonic part writing in the middle of the section on 'manifestasti' (*you have revealed*). The 'call and echo' device, used at the opening in all three settings, is seen to a lesser extent in the C minor setting on the word 'incerta' (*uncertain*).

In verse 9, 'Auditui meo' is set as an ATB trio ensemble in all three settings, and displays melismatic passages on the same words: the appropriately joyful word 'gaudium' (*joy*), and 'humiliata' (*humbled*). The latter word is set in both the C minor and E minor settings is written to a series of descending phrases, with one syncopated part providing suspensions into the next chord. The same verse has a short four-note phrase used antiphonally between the violins and the violas in the E minor setting that is mirrored in the other two settings of the same verse:

et ex - ul - ta - bunt, ex - ul - ta - bunt

et ex - ul - ta - bunt, ex - ul - ta - bunt, et ex - ul - ta - bunt

ta - bunt, ex - ul - ta - bunt, ex - ul - ta - bunt, ex - ul - ta - bunt, et ex - ul - ta - bunt

Fig. 6.11: *Miserere mei in E minor* [89], bb. 290-294: antiphonal phrase in strings.

The C minor setting has a three-note variation:

335

Vln. I

Vln. II

Vla.

Vc.

A

T

B

os - - - sa hu - - mi - - li - - a - - - ta,

hu - - mi - - li - - a - - - ta, hu - - mi -

sa hu - - mi - - li - - a - - - ta, hu - - -

Fig. 6.12: *Miserere mei* in C minor [87], bb. 335-338: three-note antiphonal phrase in strings.

A different three-note antiphonal motif, with a similar rhythm to that in the E minor setting, is found in the strings of the A minor setting:

290

Vln. 1

Vln. 2

A

T

B

bunt os - - - -

bunt os -

bunt os -

Fig. 6.13: *Miserere mei* in A minor [86], bb. 290-294: three-note antiphonal phrase in strings.

This is not an obvious attempt to paint the words (*Make me to hear joy and gladness; that the bones which thou hast broken may rejoice*), and it appears at slightly different parts of the sentence; it may be something more abstract, but the coincidence of a similar instrumental pattern in the same sentence is notable —and a recurring feature— even if its purpose cannot be established.

In verse 12 ('Ne projicias') further examples of a common approach include lengthy melismatic phrases to the word 'auferas' (*take not thy Holy Spirit from me*). All three

settings also show lengthy melismatic phrases in verse 14, 'Docebo iniquos', on the word 'convertentur', (the wicked *will be converted*) under an accompaniment of circles of fifths.

Ascending arpeggios in the strings are used in verse 13 'Redde mihi laetitiam' of the E minor and the A minor settings:

This musical score excerpt shows measures 379-382 of 'Miserere mei' in A minor. The Violin 1 and Violin 2 parts feature arpeggiated accompaniment. The Soprano and Alto parts are silent, indicated by whole rests. The Bass part provides a harmonic foundation with a steady eighth-note pattern.

Fig. 6.14: *Miserere mei* in A minor [86], bb. 379-382: arpeggiated violin accompaniment.

This musical score excerpt shows measures 384-387 of 'Miserere mei' in E minor. The Violin I and Viola I parts feature arpeggiated accompaniment. The Soprano and Alto parts are silent, indicated by whole rests. The Bass part provides a harmonic foundation with a steady eighth-note pattern.

Fig. 6.15: *Miserere mei* in E minor [89], bb. 384-387: arpeggiated violin accompaniment.

This effect, together with the use of major keys in all three, may paint the 'joy' of the text: 'Restore unto me the joy of thy salvation'.

Verse 17 (Quoniam si voluisses) displays the familiar 'call and echo' device again in the E minor setting in verse 17, on the word 'holocausta' (*sacrifice*). The homophonic repetition of the word 'non' in this verse is present in all three works:

565

S  
cta - - - be-ris, non, non, non,

A  
cta - - - be-ris, non, non, non,

T  
- - be-ris, non de - le - cta - be-ris, non, non,

B  
non, non de - le - cta - be-ris, non, non,

Fig. 6.16: *Miserere mei* in *E minor* [89], bb. 565-567: repetition of 'non'.

This repetition clearly emphasises the word 'non', ('He will *not* despise'). Lotti repeats the same word in his Credo settings at 'non erit finis' (*see below*).

Verse 18 of the E minor and C minor settings both use a detached rhythm, in which quavers are followed by quaver rests:

552

Violin I

Violin II

Viola I

Viola II

Continuo

Alto

Tenor

Bass

Sa - cri - fi - ci - um De - - - -

Sa - cri - fi - ci - um De - - - -

Sa - cri - fi - ci - um De - - - -

Fig. 6.17: *Miserere mei* in *C minor* [87], bb. 552-555: 'staccato' instrumental accompaniment.

The E minor setting modifies this texture by having the violins alternate quavers and rests with the violas and continuo:

Violin I

Violin II

Viola I

Viola II

Continuo

Soprano

Alto

Tenor

Bass

571

Sa - - - cri -

Sa - - -

Sa - - - cri - fi - ci - um De - - -

Sa - - - - - cri - fi - ci - um De - - -

Fig. 6.18: *Miserere me* in *E minor* [89], bb 571-575: antiphonal 'staccato' instrumental accompaniment.

The A minor setting employs a variation on the texture of alternating notes and rests, in a triple-time metre ( $\frac{3}{2}$ ), with minim rests on the second beat and minim notes on the first and third:

Violin 1

Violin 2

Viola 1

Viola 2

Soprano

Alto

Tenor

Bass

536

Sa - - - cri - - fi - ci -

Sa - - - cri - - fi - ci -

Sa - - - cri - - fi - ci -

Sa - - - cri - - fi - ci -

Sa - - - cri - - fi - ci -

Fig. 6.19: *Miserere mei* in *A minor* [86], bb. 536-543: rhythmic 'note-rest-note' pattern in triple time.

In all three settings, the final verse, 'Tunc acceptabis' consists of a full homophonic declamatory section for the first half of the text, followed by an imitative contrapuntal section. The C minor setting is in  $\frac{6}{4}$ ; the A minor in  $\frac{3}{4}$ ; the E minor setting is in  $\frac{4}{4}$ . Furthermore, the imitative point itself has a number of similarities in the three works: the words 'super altare' are set as three crotchets followed by a run of quavers:

629

S Tunc im - po - nent su - per al - ta - re;

A nent su - per al - ta - re, su - per al - ta - re tu - um, su -

T su - per al - ta - re, su - per al - ta - re tu - um,

B ta - re, su - per al - ta - re,

Fig. 6.20: *Miserere mei* in A minor [86], bb. 629-635.

655

S - nent su - per al - ta - re

A tunc im - po - nent su - per al - ta - re

T su - per al - ta - re

B su - per al - ta - re

Fig. 6.21: *Miserere mei* in C minor [87], bb. 655-658.

657

S tunc

A tunc im - po - nent su - per al - ta - re tu - um vi - tu -

T tunc im - po - nent su - per al - ta - re tu - um vi - tu -

B tunc im - po - nent su - per al - ta - re tu - um vi - tu -

Fig. 6.22: *Miserere mei* in E minor [89], bb. 657-663: imitative point.



### 6.1.1. *Stile ecclesiastico* settings of *Miserere mei*

Lotti wrote two unaccompanied settings for SATB: one in D minor [88], which is one of Lotti's most famous and frequently copied works, and one in G minor [90]. Both works are settings of the entire text, with no plainsong, and there are cadences at the end of some, but not all, of the verses. Both begin with 'terraced' vocal entries: starting with the bass, each voice enters with an imitative point, in turn from lowest to highest. The words 'Miserere mei, Deus' conclude with a cadence, before a new musical phrase is introduced. Both settings conform to many of the same structural conventions as the concertato settings, for example, a homophonic, declamatory style is used in 'Ecce enim veritatem'; 'Cor mundum crea'; 'Quoniam si voluisses'; 'Sacrificium Deo'. Those verses which are soli or duets in the concertato settings are frequently set for only two voices at a time: for example, 'Asperges hyssopo' is sung by tenors and basses, before 'Lavabis me' is sung by the upper two voices; also 'Averte faciem' (tenors and basses) and 'et omnes iniquitates' (sopranos and altos). The final verse has a homophonic texture for 'tunc acceptabis...', before imitative counterpoint for the final half-verse 'tunc imponent super altare...'. Melismatic phrases, which are used only on a handful of words throughout the entire text, appear on exactly the same words as in the concertato settings: 'convertentur', 'mundabor', and 'auferas'.

The same 'call and echo' device is used in the G minor setting at 'secundum magnam' as is seen in the concertato settings:

The musical score for measures 10-16 of *Miserere mei* in G minor shows a 'call and echo' device. The lyrics are: us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - - - . The score is for SATB voices. The music features a 'call and echo' structure where the text 'se - cun - dum ma - gnam' is repeated by different voice parts in a staggered fashion.

Fig. 6.23: *Miserere mei* in G minor [90], bb. 10-16: call and echo.

The parallel chromaticism in verse 18 of the D minor setting is extremely reminiscent of the passage with successive diminished 7th chords in the A minor setting:

195

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - - - tus,

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - - - tus,

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - - - tus,

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - - - tus,

Fig. 6.24: *Miserere mei* in D minor [88], bb. 195-102: descending chromatic chords.

552

S spi - ri - tus con - tri - bu - la - - - tus, con - tri - bu - la - - - tus;

A spi - ri - tus con - tri - bu - la - - - tus, con - tri - bu - la - - - tus;

T spi - ri - tus con - tri - bu - la - - - tus, con - tri - bu - la - - - tus;

B spi - ri - tus con - tri - bu - la - - - tus, con - tri - bu - la - - - tus;

Fig. 6.25: *Miserere mei* in A minor [86], bb. 552-558 (choir only): descending chromatic chords.

Lotti's harmonic language is similar throughout the two ecclesiastico works, with frequent movement from the tonic to a diminished 7th chord on the leading note and back to the tonic.

The final polyphonic section of the D minor setting uses the same point of imitation as that in the concertato E minor setting, slightly altered with a crotchet rest after the first three notes. Much of the imitation that follows is seen in both works, and the harmony leading up to the final cadence is also similar:

233

Tunc im - po - nent su - per al - Tunc im - po - nent

Tunc im - po - nent su - per al - ta - - - re - tu - um,

Tunc im - po - nent su - per al - ta - - - re tu - um,

Fig. 6.26: *Miserere mei* in D minor [88], bb. 233-239: imitative point.

Fig. 6.27: *Miserere mei* in *E minor* [89], bb. 657-663: imitative point.

There are also coincidences between the two ecclesiastico settings themselves. The phrase ‘Amplius’ is set with a similar descending point in both settings, and is sung only by the tenors and basses. ‘Et a peccato’ is also set to a similar point in both works: a rising fourth or fifth followed by a falling third:

Fig. 6.28: *Miserere mei* in *D minor* [88], bb. 28-34.

Fig. 6.29: *Miserere mei* in *G minor* [90], bb. 25-28; 32-34.

There is also some rhythmic similarity between the two ecclesiastico settings at ‘Redde mihi laetitiam ... et spiritui principali’.

It is clear that Lotti follows a specific compositional framework in his five settings of the *Miserere* psalm, in which particular verses —and indeed particular words— are afforded a

particular treatment. The words therefore are his muse: they suggest the use of a particular device from Lotti's palette. It might be thought that this repetition of similarities is due to laziness or expediency: however, there is still considerable variation within this framework, and none of the settings is so similar that it is indistinguishable from the others. This is not one setting that has been continually revised: these are five separate works with some commonality. One of the most interesting features of Lotti's compositional style is that he is able to generate a diverse body of music whilst simultaneously constraining himself within a structural framework.

It is also apparent that some of the works share material from previously compositions of the same text, though the repetition is never exact. We cannot be entirely sure of the chronology: as noted in Chapter 4, the D minor and G minor ecclesiastico settings were written in 1733; the *Miserere mei in E minor* [89] is given a composition date of 1703 in the earliest manuscript source; the dates of the other two concertato settings are unknown, though they are likely to be of a similar date to the E minor setting. The *Miserere mei in D minor* [88] is said by Francesco Caffi to have been composed as a showcase of his abilities during the competition for the post of maestro di cappella at San Marco. It is understandable that Lotti might have revisited some of his earlier settings, and used the choicest sections as inspiration for this crucial display of his skill. Given the esteem in which the D minor setting is held (as detailed in Chapter 1), it is noteworthy that it may represent Lotti's fifth attempt to perfect the juxtaposition of text and his music. It is also significant that in the 30 years between the E minor and D minor settings, it is hard to discern any notable change in Lotti's style.

## 6.2. Laudate pueri

Lotti composed four settings of Vulgate Psalm 112, *Laudate pueri*: one for tenor and bass with organ [82]; one for two sopranos and bass (SSB) with two violins, viola, oboe and continuo [83]; one for two sopranos and alto (SSA) with two violins, viola and continuo [84]; and one for SATB choir with two violins, viola and continuo accompaniment [85].

The two three-part settings are both in G major, and the four-part work is in A major. The two-part setting is in G minor and  $\frac{8}{4}$ , and falls within Lotti's stile ecclesiastico, though

the paucity of parts restricts the compositional possibilities, whereas three voices with strings and continuo yields many more opportunities for variety. As might be expected, the greatest concordance is found between the two settings with similar scoring: for three voices and instruments. Overall, there are not as many parallels between any of these settings as those seen between the settings of the *Miserere mei*.

The four settings all have a different sectional structure. The setting for SSB is divided into ten sections, following the sentences of the psalm and the Gloria Patri.<sup>5</sup> The sections are clearly demarcated, and vary in key signature, time signature, vocal scoring and instrumentation. The setting for SSA is set on similar lines to that of the SSB setting, except that 'Suscitans a terra' and 'Ut collocet eum' are set as one movement. However, this section does contain a modulation and a change of soloist at the point where the verses change. The four-part setting has only seven sections, with verses 1-3 as one section, and verses 6, 7 and 8 together. The two-part setting is through-composed, with only one cadential conclusion and recommencement at the start of the Gloria Patri. However, each sentence is separated from the next by one or two bars of organ accompaniment before the voices resume.

Section	LP for TB [82]	LP for SSB [83]	LP for SSA [84]	LP SATB [85]
1. Laudate pueri	3/4 G min	3/8 G maj	2/4 G maj	4/4 A maj
2. Sit nomen Domini		4/4 C maj	3/2 D maj	
3. A solis ortu		4/4 A min	4/4 E min	B maj
4. Excelsus super omnes		12/8 F maj	12/8 C maj	12/8 E maj
5. Quis sicut Dominus		3/2 D min	4/4 F maj	4/4 B min
6. Suscitans a terra		4/4 G maj	3/8 G maj	3/2 D maj
7. Ut collocet eum		4/4 E min	— (C maj)	B maj
8. Qui habitare facit		4/4 A min	4/4 A min	A maj
9. Gloria Patri		3/4 D maj	12/8 D min	4/4 E maj
10. Sicut erat		3/8 G maj	2/4 G maj	4/4 A maj

**Table 6.2: Sections of Lotti's Laudate pueri settings.** Shading indicates continuous sections.

5: The Vulgate text usually divides the sentence 'Quis sicut Dominus' into two verses, so that verse 6 starts with the words 'et humilia respicit'. Verse 7 then starts 'Suscitans a terra'. However, Lotti's music observes no such division, and Venetian psalters of the period frequently divide the text into verses as listed in Table 6.2. See *Psalterium Davidis* (Venice: Typographia Balleoniana, 1739) p. 265.

The three concertato settings all start with an instrumental introduction, and there are some parallels between the motifs used by the lead violin. All the phrases start on the dominant, rising to the tonic, followed by descending movement:



Fig. 6.30: Initial violin motif of three *Laudate pueri* settings.

The motifs are repeated by the voices to the opening words of the text, where it can be seen that the two settings in duple metres have the syllable 'Lau' on a quaver upbeat, and the following syllable 'da' is on the strong first or third beat. The triple-time metres of the SSB setting and of the two-part setting gives 'lau-da-te' on each beat of the bar, with 'Lau' on the strong first beat and 'da' on the weak second beat. Terraced voices, from the lowest to the highest, start the vocal writing in all three of the concertato settings.

At 'A solis ortu', both of the three-part settings feature extensive use of ascending and descending scales, in the strings and vocal parts. This clearly paints the text, signifying 'the rising of the sun unto the going down of the same'.



Fig. 6.31: Violin introduction to 'A solis ortu', in *Laudate pueri a 3* (SSB) [83], bb. 156-159.

The four-part setting does not have a separate section for this text, but ascending and descending scales can be seen in the bass line, underneath the simple, melismatic vocal lines.

While there is considerable variation in metre at the same text point in each of the settings, one common feature is 'Excelsus super omnes', which has a  $\frac{12}{8}$  time signature in all three of the concertato settings, with a strongly iambic rhythm.

'Quis sicut Dominus' is scored as an Adagio in B minor in the four-part setting, with *concitato* strings and a descending chromatic bassline. The SSA setting is marked Largo, with

a similar rhythm in the vocal lines to that of the four-part setting. (Compare Figs. 6.34 and 6.35.)

96 Adagio

Violin 1

Violin 2

Soprano

Alto

Bass

Continuo

Quis, quis si-cut Do-mi-nus, quis si-cut Do-mi-nus De-us nos-ter,

Fig. 6.32: Quis sicut Dominus from *Laudate pueri a 4* [85], bb. 96-100 (tenor tacet).

229 Largo

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Bass

Quis, quis si-cut Do-mi-nus De-us nos - ter,

Quis, quis si-cut Do-mi-nus De-us nos - ter, qui in al - tis, in al-tis

Quis, quis si-cut Do-mi-nus De-us nos - ter, qui in al - tis,

Fig. 6.33: Quis sicut Dominus from *Laudate pueri a 3* (SSA) [84], bb. 229-232

For 'Suscitans a terra', the setting for SSB has the only instance of notated triplets in Lotti's sacred vocal writing, which is remarkable in itself, though it is unclear what, if anything, its use here signifies. This section is in  $\frac{4}{4}$  and G major, with dotted quaver-semiquaver rhythms (which may have been performed as 2:1 triplets) as the other dominant rhythm. The other three-voice setting, for SSA [84], is in  $\frac{3}{8}$  and marked Allegro presto. Like the SSB setting [83], it is also in G major and uses dotted quaver rhythms. Both settings feature descending arpeggios in the strings.

The two three-part settings have a number of similarities in 'Qui habitare fecit'. The SSA setting starts with a soprano solo and violin solo, marked *Largo*; the SSB setting has a soprano duet with full string accompaniment, with no tempo mark, though the small note values would suggest a reasonably steady pace. Both settings are in A minor. There is a change of tempo and mood for the second half of the verse's text ('matrem filiorum'), with both settings marked '*Allegro*' at this point. The first violin starts with repeated quavers before an ornamented descending scale, and this figure is used by the voices in each work:

Fig. 6.34: *Allegro* at 'matrem filiorum', *Laudate pueri a 3* (SSA) [84], bb. 413-416.

Fig. 6.35: *Allegro* at 'matrem filiorum', *Laudate pueri a 3* (SSB) [83], bb. 428-432.

The four-part setting does not mark a new section for this text, but starts with homophonic choral writing, changing to imitative counterpoint in the tenors and basses, before the soprano and alto repeat the point. This figure starts with four repeated crotchets at the same pitch, which resembles the repeated quavers of the three-part settings. The lengthy melismatic phrase on 'laetantem' (*joyful*) bears some relationship to the ornamented passages in the violin of the three-part settings, which are also repeated by the vocal parts with melismas:



182

ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem,

This musical score is for a four-part setting of the Latin phrase "ma-trem fi-li-o-rum lae-tan-tem". It is written in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff (Soprano) begins with a whole rest, followed by a half note G, a half note A, and a half note B. The second staff (Alto) begins with a whole rest, followed by a half note G, a half note A, and a half note B. The third staff (Tenor) begins with a whole rest, followed by a half note G, a half note A, and a half note B. The fourth staff (Bass) begins with a whole rest, followed by a half note G, a half note A, and a half note B. The lyrics are: "ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem, ma-trem fi-li-o-rum lae-tan-tem,". The score is a snippet from a larger work, as indicated by the page number 182 and the continuation of the lyrics.

**Fig. 6.36:** ‘matrem filiorum’ in *Laudate pueri a 4* [85], bb. 182-186.

The broad, slow initial passage and the change to an Allegro in the three-part settings reflect the text: “Who maketh a barren woman to dwell in a house | the joyful mother of children”.

All the concertato settings feature dotted quaver-semiquaver rhythms in the Gloria Patri. The SSA setting [83] is a  $\frac{12}{8}$  Largo in D minor, with a unison string motif, repeating in a chromatically descending pattern. The SSB setting [82] is in D major and  $\frac{3}{4}$ , a duet between soprano and bass with only continuo accompaniment. The continuo introduces a dotted rhythm motif, which the singers follow. The four-part setting [84] has a duet between soprano and alto with string accompaniment, all in dotted quaver rhythms:

458 **Largo**

Violin 1

Violin 2

Viola

The image shows a musical score for three instruments: Violin 1, Violin 2, and Viola. The score is for measures 458 to 460. The key signature is one flat (B-flat), and the time signature is 4/8. The tempo is marked 'Largo'. The Violin parts play a melody of eighth and quarter notes, while the Viola part provides a harmonic accompaniment with eighth and quarter notes. The measures are separated by bar lines.

**Fig. 6.37: Gloria of *Laudate pueri a 3* (SSA) [84], bb. 458-460.**

480

480

Fig. 6.38: Gloria of *Laudate pueri* for SSB [83], basso continuo line, bb. 480-486.

Fig. 6.39: Gloria of *Laudate pueri a 4* [85], bb. 211-214.

All three of the concertato settings repeat the music used at the beginning of the psalm for 'Sicut erat in principio', which is a well-used joke on the text: 'as it was in the beginning, is now'. The four-part setting also has a final section 'et in saecula saeculorum Amen', in a quasi-fugal contrapuntal style. The setting for SSA [84] has a change of time signature within the same section for the 'amen', with the  $\frac{2}{4}$  of the reprise becoming  $\frac{3}{8}$  for the conclusion of the work.

### 6.3. Dixit Dominus

Lotti wrote six settings of the Dixit Dominus: a setting in A for SSSAAATTTBBB, 2 violins, 2 violas, 2 oboes, trumpet and continuo [73]; one in C for SSATB-SSATB and two string orchestras, two oboes, trumpet and continuo [74]; one in D for SSAATTBB-SSAATTBB, two violins, two violas, two oboes, bassoon, trumpet and continuo [75]; one in G minor for SSATB, two violins, viola and continuo [76]; and two settings in G major: one for SATB, two violins, two violas, two oboes and continuo [77]; another for SATB-SATB, two violins, two violas, oboe and continuo [78].

The G minor [76] setting is the shortest, with very few sectional divisions and only occasional repetition of the text. The G major No. 1 [77] setting is slightly longer, with more separate sections though still with some conflation of verses. The four remaining settings all have each verse (or half-verse) of the text as a separate musical section, and these works require large numbers of vocal parts. The exact meaning of the psalm is the subject of much theological debate, though in broad terms it describes the power and might of the deity.

	in A [73]	in C [74]	in D [75]	in Gm [76]	in G 1 [77]	in G 2 [78]
<b>1. Dixit Dominus</b>	3/4 SSATB	3/4 SSATB- SSATB	4/4 SATB-SATB	4/4 SSATB	3/2 SATB	4/4 SSATB
<b>2. Donec ponam</b>	4/4 AAABBB	4/4 STB-STB	3/2 TTBB-TTBB	S		4/4 SSAATB
<b>3. Virgam virtutis</b>	3/8 SSATB	3/8 A	4/4 SATB-SATB	SSATB	4/4 SATB	3/4 SATB-SATB
<b>4. Tecum principium</b>	4/4 A	4/4 AA	3/4 S	S	3/4 A	4/4 S
<b>5. Juravit</b>	4/4 Largo SSATB	3/2 SATTB	4/4 SATB-SATB	SSATB	4/4 SATB	4/4 Adagio SSATB
<b>Tu es sacerdos</b>	4/4 Presto SSATB	4/4 SATB-SATB	3/4 SATB-SATB			4/4 Allegro SSATB
<b>6. Dominus a dextris</b>	12/8 SSATB	2/4 SSATB- SSATB	4/4 SSAA	SA	3/4 SSATB	4/4 SSATB
<b>7. Judicabit implebit ruinas</b>	3/2 SSSTTTB	2/2 ATB	3/2 Adagio SSATTB	4/4 Adagio SSATB	4/4 ATB	3/2 SSATB
<b>8. De torrente propterea</b>	4/4 Presto SSATB	3/2 SATB-SATB	4/4 Allegro SATB-SATB		4/4 Presto SATB	4/4 Allegro SSATB
<b>Gloria Patri</b>	4/4 ATB	4/4 S	4/4 SS	3/4 T	4/4 SB	4/4 A
<b>Sicut</b>	3/8	3/8	3/8		3/8	
<b>Et in saecula</b>	4/4 ATB	2/4 SSA-SSA	3/2 A	A	4/4 A	3/4 S
	3/4 SSATB	4/4 SATB	4/4 SATTBB	4/4 SSATB	3/2 SATB	4/4 SSATB
	4/4 SATB		4/4 SATB		4/4 SATB	4/4 SATB

**Table 6.3: Attributes of each section of Lotti's settings of Dixit Dominus.** (Alternate shading indicates separate musical sections.)

The two largest settings, in C and G No. 2 use a unison cantus firmus line in upper voices with an instrumental accompaniment, for the opening words: 'Dixit Dominus Domino meo'. All the settings show repeated alternation of the opening phrase and the next phrase 'sede a dextris meis'. The A major and G No. 1 settings repeat the second phrase with rhythmic, homophonic chorus, in a circle of fifths. There is some similarity between the rhythm of the phrase in the A major setting and the G minor setting, particularly the use of a crotchet rest on the last beat of the bar:



Fig. 6.40: 'Sede a dextris meis' from *Dixit Dominus in A* [73], bb. 25-30 (soprano 2).



Fig. 6.41: 'Sede a dextris meis' from *Dixit Dominus in G minor* [76], bb. 12-15 (soprano 1).

In all but the G minor setting, 'Donec ponam' is set as imitative counterpoint, with a similar figure on the word 'scabellum':

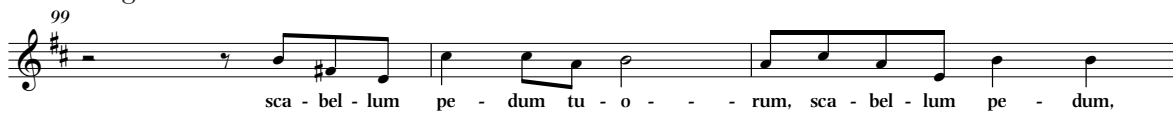


Fig. 6.42: 'scabellum' figure, *Dixit Dominus in A* [73], Soprano, bb. 99-101.



Fig. 6.43: 'scabellum' figure, *Dixit Dominus in C*, [74], Soprano, bb. 94-98.

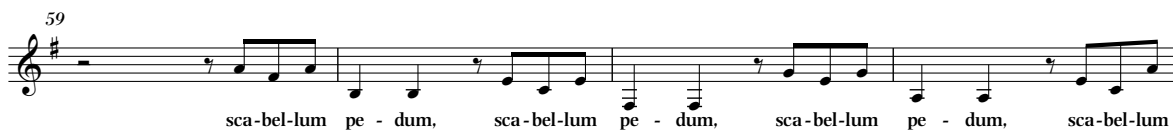


Fig. 6.44: 'scabellum' figure, *Dixit Dominus in G No. 2* [77], Alto, bb. 59-62.

'Virgam virtutis' favours upper voice soli: the A major [73] setting has a soprano duet; the C major [74] setting has an alto solo. Both G major settings [77, 78] and the D major setting [75] have duets for soprano and alto, before other voices join in. The imitative points in the G major No. 1 [77] and G minor [76] settings have a similar rhythm. Later in the verse, two of the double-choir settings (D [75], G No. 2 [78]) use the choirs in antiphony to repeat the word 'dominare'.

'Tecum principium' is set as a solo for either soprano or alto in all settings, except the C major [74], which has an alto duet. For 'Juravit Dominus', the G major No. 1 [77] and A major [73] settings have a comparable antiphonal string texture and a similar use of long, drawn-out notes with frequent harmonic suspensions in the vocal writing.

221

Fig. 6.45: *Dixit Dominus in G minor* [76], 'Juravit Dominus' (bb. 221-225).

321 **Largo**

Fig. 6.46: *Dixit Dominus in A* [73], 'Juravit Dominus' (bb. 321-325).

The settings in C [74], D [75] and G No. 2 [78] also have long note values in the vocal parts with faster rhythmic writing in the instruments. This verse is one of three that frequently see a new musical section at the half-way point of the text: 'Tu es sacerdos' is frequently faster (marked Presto or Allegro) than the preceding 'Juravit' passage. It usually has imitative counterpoint, and the rhythm of the points in each setting has some similarities: they all start with a succession of quavers after a quaver rest, with longer notes on the word 'aeternum':

380

tu es sa - cer - dos in ae - ter - num, in ae - ter - - - - num,

Fig. 6.47: *Dixit Dominus in A* [73], 'Tu es sacerdos', bb. 380-383.

66

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel -

Fig. 6.48: *Dixit Dominus in G minor* [76], 'Tu es sacerdos', bb. 66-69.



Fig. 6.49: *Dixit Dominus in G No. 1* [77], 'Tu es sacerdos', bb. 266-269.



Fig. 6.50: *Dixit Dominus in G No. 2* [78], 'Tu es sacerdos', bb. 229-232.

'Judicabit' is often set similarly to 'Juravit Dominus', with long note values in the choir over faster, more rhythmic instrumental textures. Three of the larger settings are in  $\frac{3}{2}$ . 'Implebit ruinas' is marked either Presto or Allegro in all but the small G minor [76] setting, and again some similarity in the rhythmic treatment of the words is found. In all six settings, there is also a descending octave interval on the word 'ruinas' in the lower parts, and the section concludes with an Adagio homophonic cadence at 'In terra multorum'.

'De torrente' is either a solo or duet in all the settings, and four of them (in A [73], C [74], D [75] and G No. 1 [77]) have a change of mood for the second half of the verse 'propterea exultabit', a change of metre from  $\frac{4}{4}$  to  $\frac{3}{8}$ , which reflects the (somewhat oblique) text, 'therefore he will exalt his head'.

The Gloria Patri is an alto or soprano solo in four of the settings; the Dixit in C [74] has a soli ensemble of six upper voices. Four settings (A [73], D [75], G No. 1 [77], G No. 2 [78]) employ the device of reusing the music from the opening section for 'Sicut erat in principio'. The subject of the final fugue for 'Et in saecula saeculorum' shows some coincidence in rhythm in four of the settings:



Fig. 6.51: *Dixit Dominus in G minor* [76], final fugue subject, bb. 184-189.



Fig. 6.52: *Dixit Dominus in G major No. 1* [77], final fugue subject, bb. 706-710.



Fig. 6.53: *Dixit Dominus in A* [73], final fugue subject, bb. 748-752.



Fig. 6.54: *Dixit Dominus in G No. 2* [78], final fugue subject, bb. 489-493.

As with the Miserere settings, Lotti clearly applies the same techniques to the same textual points, while at the same time producing music that is distinct and original.

## 6.4. Confitebor tibi

Lotti wrote three settings of Vulgate Psalm 110: No. 1 in A minor for SATB, strings, oboes and flutes with continuo [69]; No. 2 in A minor for SATB, strings, one oboe and continuo [70]; and No. 3 in G minor for SSSATB, strings, two oboes and continuo [71]. The numbering scheme does not reflect a chronology, and merely represents the order in which they were investigated (see 4.4). No other meaningful numbering scheme could be found.

There are fewer coincidences and parallels between the three settings of this text than any other text set by Lotti more than once:

Verse	No. 1 [69]	No. 2 [70]	No. 3 [71]
1. Confitebor tibi	SA soli	SATB	SSSATB
2. Magna opera			TB, strings
3. Confessio	SATB chorus	S solo, oboe	SA, strings
4. Memoriam	A solo	SATB	SSSATB, tutti
misericors		ATB	
5. Escam dedit		ATB	
memor erit	S solo	A solo, continuo	SS soli
6. Virtutem operum			
7. Ut det illis	SATB chorus	B solo, continuo	ATB soli
8. Fidelia omnia	A solo	T solo, strings	S soli, viola
9. Redemptionem		S solo	SS soli
sanctum et terribile	S solo, strings	SATB	SSSATB
10. Initium sapientiae			
intellectus	SA soli	SB soli	S solo, strings
11. Gloria Patri	SATB chorus	AT soli	AB, continuo
sicut erat	SA soli, SATB	SATB	SSSATB, tutti

Table 6.4: Division of verses in the three settings of *Confitebor tibi*. (Alternating shades represent discrete musical sections.)

The No. 3 setting is considerably longer than the other two: there are over 800 bars of

music (the Naples source has lacunae in 'Fidelia omnium'), compared to 547 bars for No. 1 and 338 for No. 2. Each setting divides the text into a different number of sections: No. 1 has 10 sections, No. 2 has 12, and No. 3 has 11. The text is frequently divided at the half-way point, as well as the start, of verses. This variation of sectional division in Lotti's setting of Confitebor is unusual, compared to the division in the other psalm settings and mass movements, which strictly follows the sentences of the text.

A few concordances can be found. In 'Confessio' (verse 3), No. 2 and No. 3 both have a 'walking' continuo bass line of constantly moving quavers, though the tempi and style are otherwise different. The No. 2 and No. 3 settings both use  $\frac{12}{8}$  for the same section of text, from verse 5b ('Memor erit') to verse 7. Verse 8 ('Fidelia omnia') is a solo in all three settings, though No. 1 has an alto solo, No. 2 a tenor and No. 3 a soprano. All three settings reprise the material from the beginning of the work for 'sicut erat in principium'.

Even more than the *Laudate pueri*, the settings of this psalm do not adhere to as formal and unified a structure as that of the *Miserere mei* and *Dixit Dominus* settings. Nevertheless although some parallels do exist, because the settings are otherwise distinct, the likelihood that they are deliberate and not coincidental is small.

### 6.5. Magnificat

Lotti wrote six settings of the Magnificat, four of which are alternatim settings, alternating verses of plainsong with composed music: *Magnificat a 2 voci spezzati* [61], *Magnificat primi toni* [62], *secundi toni* [63], *quinti toni No. 1* [64]. Lotti's *Magnificat a secundi toni* sets the odd-numbered verses of the text, leaving the even-numbered verses as plainsong, unlike the other three settings which set the even-numbered verses. It therefore does not have any set text in common the other three alternatim settings. The *Magnificat quinti toni No. 2* [65] has no plainsong verses, being a complete setting of the entire text, as is the concertato *Magnificat con strumenti* [66].

The Magnificats that set the first verse do so in different ways: the *Magnificat secundi toni* [63] starts off as imitative polyphony, while the *quinti toni No. 2* [65] and the concertato *Magnificat con strumenti* [66] have a homophonic Adagio. These introductory passages do not appear to be harmonisations of a plainsong intonation, but there are some harmonic,



melodic and rhythmic similarities between the two works:

Fig. 6.55: *Magnificat a quinti toni No.2* [65], bb. 1-6.

Fig. 6.56: *Magnificat con strumenti* [66], bb. 1-6.

One device that occurs in the same textual point in three of the *Magnificat* settings is a three-note figure, preceded by a rest, which Lotti uses in overlapping antiphony. This is seen at the phrase 'dispersit superbos' in the *Magnificat a primi toni* [62] (bb. 69-81), *quinti toni No 1* [64] (bb. 56-58) and *quinti toni No. 2* [65] (bb. 116-122; 126-133). The antiphony of the voices can be seen as word painting, in which the scattering of the proud is acted out.

Fig. 6.57: *Magnificat a primi toni* [62], bb. 67-73.

55

o, dis - per - sit su - per - bos, su - per - bos

dis - per - sit su - per - bos men - te cor - - -

o, dis - per - sit su - per - bos, su - per - bos men - te

o, dis - per - sit su - per - bos, su - per - bos men - te cor - - - dis

Fig. 6.58: *Magnificat a quinti toni No. 1* [64], bb. 55-59.

116

- - - o, dis - per - sit, dis - per - sit su - per - bos,

- - - o, dis - per - sit su - per - bos, dis - per - sit su - per - bos, su - per - bos,

dis - per - sit su - per - bos, dis - per - sit su - per - bos, dis - per - sit

dis - per - sit su - per - bos, dis - per - sit su - per - bos, su - per - bos,

Fig. 6.59: *Magnificat a quinti toni No. 2* [65], bb. 116-122

A similar figure, modified with a subdivision of the first note, is used for the word 'dirupisti' (b. 166-168) in *Credidi* [72]. The motif here paints the text 'he has broken my chains' using the same sense of 'disarray' as seen in the Magnificat settings:

166

- - - a, di - ru - pi - sti vin - cu - la, vin - cu - la me -

- - - a, di - ru - pi - sti vin - cu - la, vin - cu - la, vin - cu - la

di - ru - pi - sti, di - ru - pi - sti vin - cu - la, vin - cu - la me -

di - ru - pi - sti, di - ru - pi - sti vin - cu - la, vin - cu - la

Fig. 6.60: *Credidi* [72], bb. 166-170.

Lotti also uses his 'call and echo' device (seen in the Miserere mei settings) in the *Magnificat con strumenti* [66] (bars 35 - 38). The technique is used twice to the words 'omnes generationes' (all generations), with the tenor calling the phrase before the tutti echo; then the alto repeating the call, followed by another tutti echo.

35

nes, om-nes ge-ne-ra - ti - o - nes, om-nes ge-ne-ra - ti - o - nes.

nes, om-nes ge-ne-ra - ti - o - nes, om-nes ge-ne-ra - - - ti - o - nes.

8 nes, om-nes ge-ne - ra - - - ti - o - nes, om-nes ge-ne-ra - ti - o - nes.

nes, om-nes ge-ne-ra - ti - o - nes, om-nes ge-ne-ra - ti - o - nes.

Fig. 6.61: *Magnificat con strumenti* [66], bb. 35-40.

The use of this device serves to emphasise and reinforce the text by reiteration, and aptly illustrates the multitude of ‘all generations’. In all but one of the ecclesiastico Magnificat settings, this verse is not set: in the *Magnificat a secundi toni* [63], the phrase ‘omnes generationes’ is repeated, first as imitative counterpoint, then in homophony, to similar effect.

The most frequent device seen across Lotti's settings of the Magnificat is the use of cantus firmus lines within polyphony, which is described fully in 5.6. However, this is an almost ubiquitous device in Magnificat settings by many composers.

## 6.6. Missa brevis settings

Some of the characteristics of Lotti's ecclesiastico missa brevis settings have been set out in 5.3, as far as they relate to traditional practices of the stile antico. While there are many concordances between the missa brevis settings, there is very little that is outstanding or unique, with most of the features and devices being traditional and commonplace in nature. Lotti did not set the Sanctus, Benedictus and Agnus Dei as concertato works, so those texts are only found within the ecclesiastico settings. In these movements, the only significant trend that Lotti uses is that of setting the Benedictus in triple time. Of Lotti's thirteen Benedictus settings, only two are not in triple time.

## 6.7. Concertato Kyries

Lotti wrote eleven concertato Kyries: four are scored for SATB and strings, and the remaining seven are scored for two choirs of four or five parts, with an ATB ‘coro palchetto’ (*balcony or gallery choir*). The two choirs will often each contain a trio of SSA soloists, in addition to

the ATB coro palchetto. This vocal scoring is unique to Lotti and more complex than that seen in traditional polychoral works of other Venetian composers.<sup>6</sup>

The Kyries are divided into the three phrases of the text, as with the missa brevis settings, in the traditional manner. Almost all the concertato settings start with instrumental ritornelli. Lotti uses two recurring devices within his Kyrie settings. The first is a declamatory rhythmic figure derived from the initial word 'Kyrie' itself,  $\text{♩} \text{♩} \text{♩} \text{♩}$ . It is found in instrumental Adagios at the beginning of the settings in E minor [116], B♭ major [110] and G minor No. 1 [120]. This figure opens the movement and is taken up again when the vocal parts enter:

Fig. 6.62: *Kyrie in B♭* [110], bb. 1-7.

Fig. 6.63: *Kyrie in E minor* [116], bb. 1-6.

The two Kyries in F also contain the figure in the initial vocal entries:

<sup>6</sup> See Appendix B.1 for an example of Lotti's coro palchetto Kyrie settings.

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso continuo

*f*

Tutti

Ky - ri - e - le - i - son, e -

Ky - ri -

Ky - ri - e - le - i - son, e -

Ky - ri - e,

Fig. 6.64: *Kyrie in F No. 2* [118], bb. 1-5.

The second prominent device, also seen in the three examples above, is the use of dotted, repeated notes in the instrumental texture. This is also used in the similar motifs in the instrumental introductions of the *Kyrie in G* [119], *Kyrie in D minor No. 2* [114] and *Kyrie in D minor No. 3* [115]:

Fig. 6.65: *Kyrie in G* [119], Violin 1, bb. 1-3.

Fig. 6.66: *Kyrie in D minor No. 2* [114], Violin 1, bb. 1-4.

The Christe sections adhere to patterns in terms of key and metre. For Kyries that start in duple metre, the Christe is in triple metre, and vice versa. For Kyries starting in a major key, the Christe is written in the dominant or subdominant. For those in a minor key, the Christe is written in the relative major. For the polychoral works, whose opening Kyries have two four- or five-part choirs with an ATB coro palchetto trio ensemble, there is also a reduction in the vocal forces of the initial Kyrie section, which usually focuses on two groups of upper voices (sopranos, altos), plus the ATB coro palchetto. Lower voices are

occasionally scored as 'tutti i tenori e bassi' (all the tenors and basses) on one line:

		Kyrie initial scoring	Christe key	Kyrie I metre	Christe metre	Christe scoring
Kyrie in B $\flat$	[110]	ATB - SSATB - SSATB	F maj	4/4	3/4	ATB - SSA - SSA
Kyrie in C	[111]	ATB - SATB - SATB	G maj	3/2	4/4	ATB - SSA - SSA - B
Kyrie in C minor	[112]	ATB - SSATB - SSATB	E $\flat$ maj	4/4	3/4	ATB - SS - SS - TB
Kyrie in Dm No. 1	[113]	ATB - SSATB - SSATB	F maj	3/2	4/4	ATB - SSA - SAT
Kyrie in Dm No. 2	[114]	SSATTB - SSATB	F maj	4/4	3/4	SSATTB-SSATB
Kyrie in Dm No. 3	[115]	SATB	F maj	4/4	2/4	SA
Kyrie E minor	[116]	ATB - SSATB - SSATB	G maj	4/4	3/4	ATB - SSA - SSA -TB
Kyrie in F No. 1	[117]	SATB	B $\flat$ maj	4/4	3/4	SATB
Kyrie in F No. 2	[118]	SATB	B $\flat$ maj	4/4	3/4	SATB
Kyrie in G	[119]	ATB - SATB - SATB	C maj	4/4	3/4	ATB - SSA - SSA - TB
Kyrie in Gm No. 1	[120]	SATB	B $\flat$ maj	4/4	3/4	SATB
Kyrie in Gm No. 2	[121]	ATB - SSATB - SSATB	B $\flat$ maj	3/2	4/4	ATB - SSA - SAT - B

**Table 6.5: Characteristics of Lotti's concertato Kyrie settings, showing changes in Christe section.**

Only the *Kyrie in D minor No. 3* [115] varies from the expected pattern, having a Christe section in  $\frac{2}{4}$ , rather than triple time. However, the key signature is the relative major, and the seemingly unusual scoring of a duet for soprano and alto does fit with the emphasis on the two upper voice choirs seen in the larger settings. All the concertato Kyries conclude with a four-part fugue, with instrumental doubling, in the original key of the opening section, which is a highly conventional technique for the conclusion of a work of this era. The Kyries therefore follow a predictable structural framework and contain a number of stylistic devices in common, particularly the rhythmic choices at the start of the work.

### 6.7.1. Re-use of material

The first section of *Kyrie in F No. 2* [118] seems to be a shortened form of that in *Kyrie in F No. 1* [117]. The instrumental introduction is identical for the first two-and-a-half bars, and the vocal parts have identical or similar initial phrases. The same dotted rhythm is used throughout, but the section is considerably shorter: only 14 bars compared to 40 in No. 1. Apart from some possibly coincidental rhythms between the motifs in the Christe, there is no similarity between the remaining sections of the two works.

## 6.8. Gloria

There are fourteen extant concertato Gloria settings by Lotti: one in A major; three in C major; three in D major; five in F major; and two in G major. A table of the Glorias with their vocal and instrumental scoring is shown here:

Name	Cat.	Forces
Gloria in A	122	SSAAATTTBBB, 2 violin, 2 viola, [oboe, 2] trumpet, continuo
Gloria in C No. 1	123	SSAAATTTBBB, 2 violin, viola, 2 oboe, bassoon, trumpet, continuo
Gloria in C No. 2	124	SSATB, SSATB, 4 violin, 2 viola, 2 oboe, bassoon, trumpet, continuo
Gloria in C No. 3	125	SATB, SATB, 4 violin, 2 viola, oboe, trumpet, continuo
Gloria in D No. 1	126	SATB, SATB, 2 violin, 2 viola, oboe, trumpet, continuo
Gloria in D No. 2	127	SSATB, 2 violin, viola, oboe, trumpet, continuo
Gloria in D No. 3	128	SATB, 2 violin, viola, trumpet, continuo
Gloria in F No. 1	129	SATB, 2 violin, viola, 2 oboe, 2 flute, continuo
Gloria in F No. 2	130	SATB, SATB, 2 violin, viola, oboe, trumpet, continuo
Gloria in F No. 3	131	SATB, 2 violin, viola, continuo
Gloria in F No. 4	132	SATB, 2 violin, 2 viola, continuo
Gloria in F No. 5	133	SATB, SATB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, continuo
Gloria in G No. 1	134	SSAAAATTTTBBBB, 2 violin, viola, 2 oboe, trumpet, continuo
Gloria in G No. 2	135	SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, continuo

**Table 6.6: Scoring of Lotti's concertato Gloria settings** (*with catalogue number*).

All the Glorias are composed as a series of separate musical sections, following the eleven sentences of the text:

1. *Gloria in excelsis Deo*
2. *Et in terra pax hominibus bonae voluntatis.*
3. *Laudamus te, benedicimus te, adoramus te, glorificamus te,*
4. *Gratias agimus tibi propter magnam gloriam tuam,*
5. *Domine Deus, Rex caelestis, Deus Pater omnipotens.*
6. *Domine Fili Unigenite, Jesu Christe,*
7. *Domine Deus, Agnus Dei, Filius Patris,*
8. *Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram.*
9. *Qui sedes ad dexteram Patris, miserere nobis.*
10. *Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe,*
11. *Cum Sancto Spiritu: in gloria Dei Patris. Amen*

Each section is entirely independent from the others, and may vary in time signature, key, instrumental and vocal scoring, tempo and mood (see Table 6.7). There are a very small number of exceptions to this scheme, such as the *Gloria in G No. 2* [135], where 'Et in terra pax' is part of the first movement, though some sense of division is achieved by cadences and modulation or new thematic material. The opening sections of *Gloria in G No. 1* [134] and *Gloria in C No. 1* [123] contain the words 'et in terra pax' at their conclusion, however, a separate section with those words follows.

Across the collection of Glorias, similar styles are often used for the same text. Whilst indications of tempo are rarely written in the earliest sources, the music can at the very least be broadly categorised as Allegro, Andante or Adagio in character from the nature of the string rhythms, the length of vocal phrases, and the overall texture of the music. Lotti's Glorias do not follow exactly the same pattern of relative key, time signature, scoring and texture, though there are frequently observed coincidences between the sections and their attributes. Modulation between the sections is common, so that a section in one key might be followed by a section on its dominant or subdominant. Some very short sections lack any conclusive tonic.

The sections of Lotti's Glorias can be broadly grouped together into three parts: the first three movements represent an initial group that usually make use of full chorus and instruments ('Gloria', 'Et in terra pax', 'Laudamus te'). The middle group, comprising the next six sections, is more variable in style, vocal parts and instrument scoring ('Gratias agimus'; 'Domine Deus, Rex coelestis', 'Domine Fili', 'Domine Deus, Agnus Dei', 'Qui tollis', 'Qui sedes'). This group often contains solos, duets and trios with instrumental obbligato, as well as homophonic Adagio tutti sections and a cappella imitative counterpoint. The final group, made up of the final two sections, brings a return to full chorus and instruments in a similar style to that of the first group. The last section is nearly always a four-part fugue with instrumental doubling. Thus, a loud and dramatic opening and closing make a 'sandwich' around a filling of more varied textures.



	Gloria	Et in terra	Laudamus te	Gratias agimus	Domine Deus, Rex	Domine Fili	Domine Deus, Agnus	Qui tollis	Qui sedes	Quoniam	Cum Sancto
A	3/8, A Allegro SATB-SATB	4/4, E AAATTTBBB	6/8, D SSATB	4/4, E SSATB	4/4, A S	3/4, E ATB	4/4, Bm SA	3/2, D Adagio SSATB	1 2/8, F#m A	3/4, D Allegro SSAAB	4/4, A Allegro SATB
C No. 1	4/4, C Allegro SSATB	4/4, C Largo AAATTTBBB	1 2/8, D Allegro SSATB	3/2, Em Larghetto S	4/4, A Allegretto SSA-ATB	3/8, C Spiritoso SSAA	4/2, F Da cappella SATB	3/2 Dm SSATB	4/4, G Amoroso S	3/8, C Allegretto SSATB	4/4, C SATB
C No. 2	1 2/8, C SATB-SATB	( continues )	2/4, Gm SATB-SATB	4/4, C SATB-SATB	3/4, F S	4/4, Dm AAT-TAATT	3/4, Bb SSB-SSB	4/4, Cm SATB-SATB	1 2/8, F A	3/4, C SATB-SATB	4/4, C SATB
C No. 3	4/4, C SSAATB- SSAATB	3/2, Am SATB-SATB	4/4, C SSATB-SSATB	4/4, C Adagio/ Largo SATB-SATB	3/2, F S	4/4, D SATB-SATB	3/4, G SB	4/4, Cm SATB-SATB	1 2/8, Am A	3/8, G SATB-SATB	4/4, C SATB
D No. 1	1 2/8, D Allegro SSATB	3/2, Bm AATTB	4/4, A Allegro SSATB	4/4, Bm/D Grave/ Andante SSATB	4/4, G Largo S	3/4, D SSAATTBB	4/4, A SAB	4/4, Em Grave SSATB	3/4, Bm A	4/4, D Allegro SSATB	4/4, D Allegro SATB
D No. 2	3/4, D SATB	4/4, Em/Am SATB	4/4, E SSATB	4/4, Bm SATB	3/4, G SSATB	( ... Em SA )	( ... Am SSATB )	4/4, D SATB	1 2/8, Em AT	4/4, A SATB	3/4, D SATB
D No. 3	4/4, D Spiritoso SATB	1 2/8 Bm Adagio SATB	6/8, G Allegro SA	4/4 D Andante SATB	4/4, Em A	3/8 G SA	4/4 D A	4/4 G Largo SATB	3/8, D Allegro SATB	4/4, A Allegro SATB	4/4, D Presto SATB
F No. 1	3/4, F Allegro SATB	4/4, Bb [Andante] SSB	1 2/8, F SATB	3/2, Eb A	4/4, Bb S	4/4, Gm TB	4/4, Bb [Da Cappella] SATB	3/2, Cm ATB	4/4, F S	3/4, C SATB	4/4, F SATB
F No. 2	3/4, F [Allegro] SATB	4/4, Bb [Andante] SSAB	1 2/8, F SATB	4/4, Eb SATB	4/4, Bb S	2/4, Gm SSATB	( ... Gm SSATB )	3/2, Cm SSAATTBB	1 2/8, F A	3/4, C SATB	4/4, F SATB
F No. 3	4/4, F Allegro SATB	( continues )	( continues )	3/2, Eb A	4/4, Gm TB	( continues )	( continues ) SATB	3/4, Cm S, ATB	3/4, Cm S, ATB	4/4, F Allegro SATB	4/4, F SATB

	Gloria	Et in terra	Laudamus te	Gratias agimus	Domine Deus, Rex	Domine Fili	Domine Deus, Agnus	Qui tollis	Qui sedes	Quoniam	Cum Sancto
F No. 4	6/4, F SATB	4/4, Dm SATB	4/4, B $\flat$ A	4/4, F SATB	4/4, C S	6/4, B $\flat$ TB	4/4, F SATB	3/2, Dm/ 6/8, F A	3/2, Dm A	4/4, B $\flat$ SATB	6/4, C SATB
F No. 5	3/4 SATB-SATB	4/4, B $\flat$ SSA-SSA- TTTTBBBB	4/4, G SSA-SSA	4/4, G/C SATB-SATB	3/4, F SSB	4/4, Dm AAAATTTT	4/4, B $\flat$ S	4/4, Cm SATB-SATB	12/8, F S	3/4, C SATB-SATB	3/4, F SATB
G No. 1	4/4, G Vivace SSATB	3/2, C SSAAATTTBBBB	4/4, Am Allegro SSATB	3/4 D [Andante] S	2/4, D Allegretto SSA-ATB	6/8, C SSTT	4/2, G [Da Cappella] SATB	12/8, Dm Andante SATB	3/4, F Andante A	4/4, C Vivace SATB	4/4, G SATB
G No. 2	3/4, G Allegro SSATB	( continues )	4/4, C SSA-ATB	4/4, Dm Andante SSATB	3/2, G S	3/2, D [Andante] ATB	4/4, G SATB	4/4, Em/G Andante/ Allegro SSATB	4/4, Am Grave/ Andante SSATB	3/8, C [Allegro] SABB	4/4, G SSATB

**Table 6.7: Vocal scoring, time signature, key and tempo mark of each section of Lotti's concertato Gloria settings.** Curved brackets represent a continuing section from the previous sentence.

### 6.8.1. Gloria (opening section)

Unlike the ecclesiastico 'missa brevis' settings, there is no lacuna in the text that suggests the necessity of a plainsong intonation for the opening words. All but one of the Glorias start with an instrumental introduction, often using a continuo motif that is repeated or adapted in the other instruments before the choir's entry. Antiphony between instrumental groups is also a regular feature of the introductory material, such as strings vs. oboes, or upper strings vs. continuo line. *Gloria in F No. 4* [132] is the only Gloria that does not start with an instrumental introduction, starting with a homophonic four-part choir instead. The vocal writing across the opening section in each work is mostly homophonic, with some occasional contrapuntal material. A four- or five-part chorus is frequently intertwined with a soli ensemble made up of two trios: SSA and ATB. The tempo instruction, where marked, is usually given as Allegro, which suggests a probable tempo for those works without any indication.

### 6.8.2. Et in terra pax

Woodwind and trumpet, where used, are frequently *tacent* for this section, which is usually more reflective and calm than the initial Gloria. (Only D No. 2 [127] scores a trumpet for this section.) In four settings, the number of vocal parts in this section expands considerably: the settings in A [122] and C No. 1 [123] become nine (AAATTTBBB); G No. 1 [134] and F No. 5 [133] swell to 14 (SSAAAATTTTBBBB and SSA-SSA-TTTTBBBB respectively). This increase in vocal lines may portray the whole world as described in the text: Et in terra pax (*and on earth, peace*). Several of the works move to minor keys for this section (D No. 1 [126], D No. 2 [127], D No. 3 [128], F No. 4 [132]) and a slower tempo is often stated (Largo, Adagio) or implied:

Fig. 6.67: 'Et in terra pax' of *Gloria in D No. 1* [126], bb. 10-16.

Fig. 6.67: 'Et in terra pax' of *Gloria in D No. 1* [126], bb. 10-16.

One device regularly used at the same text point is a descending octave interval to the words 'in terra pax', usually in the lower voices, to paint the difference in altitude between 'glory in the highest' and 'peace on earth'. Lotti uses the device several times in the *Gloria in D No. 1* [126] and *D No. 3* [128], *Gloria in F No. 1* [129], *No. 2* [130], *No. 3* [131], and *Gloria in G No. 1* [134]. descending scales and arpeggios are also used to convey a similar metaphor of descending to earth from on high: the *Gloria in C No. 1* [123] and *Gloria in G No. 1* [134] use descending octaves and descending scales. The *Gloria in G No. 2* [135] uses descending arpeggios to the same effect.

Fig. 6.68: *Gloria in D No. 1* [126], 'Et in terra pax'. Falling octave in bass, bb. 52-57.

Fig. 6.68: *Gloria in D No. 1* [126], 'Et in terra pax'. Falling octave in bass, bb. 52-57.

Fig. 6.69: *Gloria in F No. 1* [129], 'Et in terra pax'. Falling octave in bass, bb. 63-67.

Fig. 6.69: *Gloria in F No. 1* [129], 'Et in terra pax'. Falling octave in bass, bb. 63-67.

Fig. 6.70: *Gloria in G No. 1* [134], 'Et in terra pax'. Descending scale and falling octave, bb. 13-18.

Fig. 6.70: *Gloria in G No. 1* [134], 'Et in terra pax'. Descending scale and falling octave, bb. 13-18.

There is some rhythmic and melodic similarity across several settings at the phrase 'pax hominibus bonae voluntatis', which is given lengthy melismas with a similar repeated note and a turn onto a lower note:

Fig. 6.71: *Gloria in D No. 1* [126], pax hominibus of 'Et in terra pax', bb. 33-39.

Fig. 6.72: *Gloria in G No. 1* [134], pax hominibus of 'Et in terra pax', bb. 57-64

Fig. 6.73: *Gloria in F No. 1* [129], pax hominibus of 'Et in terra pax', bb. 67-72

However, this does not seem to paint any aspect of the text.

### 6.8.3. Laudamus te

'Laudamus te' typically reverts to an Allegro and a similar full ensemble to that of the Gloria. (Though there are exceptions: F No. 2 [130] has an alto solo; D No. 3 [128] has a soprano and alto duet). It is commonly in a different major key from the opening section, either the supertonic or the subdominant. Lotti uses a narrower range of metres here than for any other section: nearly all are either  $\frac{4}{4}$  or  $\frac{12}{8}$ , while the time signatures of other sections vary more widely across the different settings. The words 'adoramus te' are written using noticeably longer note values than those used for the other similar phrases 'laudamus te, benedicimus te'. 'Adoramus te' also has a greater use of counterpoint, compared to the mostly homophonic texture of the remainder of the text in this section. Lotti uses a pattern of successive falling fourths for the word 'adoramus' in *Gloria in D No. 1* [126], *Gloria in D No. 2* [127], and *Gloria in G No. 1* [134]:

**Fig. 6.74:** *Gloria in D* No. 1 [126], 'Laudamus te', bb. 13-17.

#### 6.8.4. Gratias agimus

### 6.8.5. Domine Deus, Rex caelestis

The majority of Lotti's settings have this section as a soprano solo, accompanied by continuo with an obbligato violin or oboe (A [122], C2 [124], C3 [125], D1 [126], F1 [129], F2

[130], F<sub>4</sub> [132], G<sub>2</sub> [135]). The other configuration seen is a larger ensemble, split into two antiphonal groups (C<sub>1</sub> [123], D<sub>2</sub> [127], G<sub>1</sub> [134]). While circles of fifths and lengthy melismatic phrases are commonplace devices in the music of Lotti's era, they are noticeably associated with this section of the text more regularly than with any other.

#### 6.8.6. Domine Fili

The settings of this sentence favour triple-time signatures. Only the settings in F are in duple time, the remainder using a variety of triple-time signatures:  $\frac{3}{8}$ ,  $\frac{3}{2}$ , and  $\frac{3}{4}$ . Lotti also uses the compound metres  $\frac{6}{8}$  and  $\frac{6}{4}$ , the music of which still conforms to an underlying 'three-ness'.

#### 6.8.7. Domine Deus, Agnus Dei

The settings in C No. 1 [123], D No. 1 [126], F No. 1 [129], F No. 3 [131] and G No. 1 [134] all use four-part imitative counterpoint in 'Domine Deus Agnus Dei', in keeping with much of Lotti's stile ecclesiastico compositions. The instrumental parts double the vocal lines. The setting in C No. 1 has the indication 'da cappella' at its  $\frac{4}{2}$  time signature. The setting in G No. 2 [135] also has four-part polyphony (including a cantus firmus line), but with independent instrumental accompaniment. The setting in D No. 1 [126] has a trio for SAB, which also makes use of points of imitation.

#### 6.8.8. Qui tollis

This section, which marks a change in the mood of the text to describe the sins of mankind, is usually written by Lotti in minor keys, the setting in D No. 2 [127] being the only exception. The text 'suscipe deprecationem nostram' brings a change of tempo and a move to the relative major in F No. 2 [130] and G No. 2 [135].

#### 6.8.9. Qui sedes

This section uses a similar scoring —a solo for upper voice— with greater regularity than is seen in any other section. Only the G No. 2 [135] setting has a full SSATB chorus with instruments. The setting in D No. 2 [127] has an AT duet. The remainder employ either

soprano solos (C No. 1 [123], F No. 1 [129], F No. 5 [133]) or alto solos (C No. 2 [124], C No. 3 [125], D No. 1 [126], F No. 2 [130], G No. 1 [134]). The oboe is favoured as the principal accompanying instrument (C No. 1 [123], D No. 1 [126], F No. 1 [129]), with a obbligato violin in G No. 1 [134], C No. 2 [124] and C No. 3 [135]. This use of a solo voice fits the personal prayerfulness of the text: 'Qui sedes ad dexteram Patris, miserere nobis' (*Thou that sits on the right hand of the Father, have mercy on us*).

#### 6.8.10. Quoniam

This section marks the start of the conclusion to the work, and a return to the full scoring used at the start of the entire work, after the variety of the previous inner sections. It is typically marked Allegro or Vivace. There are often structural or motivic parallels between this section and the opening of the Gloria. In those works with triple time for this section, another trend is the repeated setting of the words 'Jesu Christe' in a hemiola (*Gloria in C No. 1* [123] and *G No. 2* [135]). The *Gloria in C No. 1* also uses hemiolas for the words 'Jesu Christe' in the earlier 'Domine Fili' section.

In most of the large-scale Gloria settings, this movement concludes with an Adagio of a few bars, in which the opening three words of the next section, 'Cum Sancto Spiritu', are sung in a homophonic cadence with a full instrumental accompaniment, pre-empting the start of the final fugal section. It is evident that this music ends the previous section, rather than starting the next, as it is scored for the same forces as the 'Quoniam', rather than those of the 'Cum Sancto'. For instance, the settings in C No. 1 [123] and D No. 1 [126] have five-part choirs for the 'Quoniam', but four-part choirs for 'Cum Sancto Spiritu'; in both of these, the Adagio is scored for five-part choir.

#### 6.8.11. Cum Sancto Spiritu

'Cum Sancto Spiritu' is almost always a fugue for four voices, with instrumental doubling. This final section returns the work to the key of the first movement (only F No. 4 [132] uses a different key: C). This is in keeping with the final movements of Lotti's Credo, Kyries and nearly all of his other concertato sacred works: the use of fugues at the conclusion of a work was already an established technique of the period. The settings in C No. 1 [123] and



D No. 1 [126] have separate instrumental expositions of the fugue, interposed between vocal sections, whereas the remainder employ instrumental doubling of the four-part fugue throughout. The only Gloria not to employ a strict fugue is the setting in G No. 2 [135], which does however use five voices in an imitative contrapuntal style with instrumental interludes.

### 6.8.12. Re-use of material in Gloria in F settings

Lotti wrote five settings of the Gloria in the key of F major [129–133]. Three of them are notable for containing substantially the same material for the same sections of text. The following table shows the sections of these Glorias where music is shared:

	No. 1 [129]	No. 2 [130]	No. 3 [131]
Gloria	A	A	
Et in terra pax	B	B	
Laudamus te	C	C	
Gratias agimus tibi	D		D
Domine Deus, Rex caelestis	E	(e)	F
Domine Fili	F	F	F
Domine Deus, Agnus Dei	G	G	G
Qui tollis	H	H	
Qui sedes			
Quoniam	J	J	
Cum Sancto Spiritu	K	K	K

**Table 6.8: Reuse of material in Gloria settings in F major.** *Shaded regions represent continuous musical sections. Each letter represents distinct material reused across the works.*

Material for almost all the sections of the No. 1 appears in the other two works. A conjectural argument can be made that the *Gloria in F No. 1* [129] is the earliest of the three works. The passages in No. 1 are fully formed in their own right, complete structures with recapitulations and sequential repetition. Many of the parallels in No. 2 are clearly elaborations and expansions of those in No. 1. It is perhaps easier to expand and elaborate a musical form than to compress and reduce it (without doing damage to it). For example, it would seem more likely that Lotti took the music of a solo trio in the 'Qui tollis' of No. 1 and divided it across two antiphonal groups, as seen in No. 2, rather than reducing a double choir to a single ATB trio. It is also more likely that a composer as inventive as Lotti

would take elements of one work and use it amongst new material in an elaborated form, rather than creating a condensed work almost entirely borrowed from two other works. The sources for the No. 2 and No. 3 works are also only found in later and more distant sources, and though this may be mere historical accident, it does raise questions of authenticity. The *Gloria in F* No. 3 [131] is found with Lotti's settings in F of the *Credo* and the *Kyrie* as part of a complete mass, the *Missa Sancti Christophori*, with two other movements (Benedictus, Agnus Dei) being reworked by Zelenka from material in the *Kyrie* and *Gloria*. It is perhaps possible that this *Gloria* too was a pastiche of material by Lotti, or otherwise adapted and altered by Zelenka.

The opening section of No. 1 is mirrored in No. 2, although the latter is scored for one more viola and a trumpet, and is a slightly enlarged version. The first sixteen bars of 'Et in terra pax' are identical, before an elaboration and different use of the same phrases and themes are seen in No. 2. The 'Laudamus te' section of the No. 2 setting contains the same instrumental introduction as in No. 1, and the voices start with the same phrases. However, while the continuo line remains the same in both works, the vocal lines and instrumental accompaniment are altered.

The 'Gratias agimus' of the No. 1 setting appears almost identically in *Gloria in F* No. 3. 'Domine Deus, Rex caelestis' in the No. 1 setting is a soprano solo with oboe accompaniment, and although its themes and harmonic structure are not copied in the other settings, there are some structural and textural similarities with the soprano solo in No. 2. The next two sections ('Domine Fili unigenite' and 'Domine Deus Agnus Dei') are through-composed in all three settings, though in the No. 1 a clear stylistic distinction is made between the two: the first is a duet for tenor and bass, the second is four-part imitative counterpoint. The No. 3 sets the same tenor and bass solo to the words both of the preceding sentence 'Domine Deus Rex caelestis' and of 'Domine Fili unigenite' before the same counterpoint for 'Domine Deus, Agnus'. The No. 2 setting also uses the same material as No. 1 and has the same continuous sections, albeit in a broader development, expanded to a five-part solo ensemble from the tenor and bass duet of the No. 1 setting. Similar material is found in the 'Qui tollis' of the No. 1 and No. 2 settings, though again No. 2 is slightly more elaborate, requiring two antiphonal ATB trios instead of a single trio. There are also some similarities

in the 'Quoniam' section of both works. The final section, 'Cum Sancto Spiritu' also uses the same fugue subject and a near identical treatment in all three settings.

### 6.9. Credo

Lotti wrote five concertato settings of the Credo, significantly fewer than the number of his settings for the Kyrie and Gloria. There are two in B♭ [136, 137], one in F major [139], one in D minor [138] and one in G minor [140]. The Credos are not scored for the woodwind and trumpet frequently required in the Kyries and Glorias. Stylistically, Lotti's Credo compositions occupy something of a middle ground between the *stile ecclesiastico* style and other *stile concertato* works. There is a preponderance of 'vertical' homophonic choral writing with some occasional counterpoint, contrasted with fast melodic 'horizontal' writing and interludes in the strings. Lotti's settings of the Credo contain many closely observed, traditional, structural conventions, more so than any other text. Many of these conventions can be found in other works by other composers, both before and after Lotti, though they are not adhered to universally. Most notably, the *Credo in F* [139] and the *Credo in D minor* [138] show the greatest number of similarities between any two of Lotti's works, in terms of structure, harmony, rhythm and other 'devices' that correlate to the same text points.

Like the Gloria, this is another text broken down into shorter sections sharing tonal and textural variety. The sections are: the opening 'Credo', 'Et incarnatus est', Crucifixus, 'Et resurrexit' and 'Et vitam venturi'. Some settings contain further divisions, usually breaking the Et resurrexit into smaller parts at 'Et unam Sanctam' or 'Et in Spiritum Sanctum'. The settings in F and D minor both start with rhythmic continuo motifs, which are repeated by the upper string parts before the vocal entries. As mentioned in Chapter 4, there is no need for a plainsong intonation, as the initial phrase is set. The vocal writing is mostly homophonic, with some occasional antiphony between the parts. The *Credo in F* has some points of imitation and long melismas at 'descendit', which is also painted in both settings with descending scales and arpeggios.

'Et incarnatus est' is written in strict homophony with the voices doubled by instruments, in an Adagio section. (The *Credo in F* is marked 'un poco lento'; the surviving *Credo in D*

*minor* sources have no tempo marking.) Both use a succession of diminished seventh chords and are heavily chromatic. The *Credo in F* starts this section on a chord of D major, moving to a diminished seventh on B $\sharp$ , leading to C minor. This is followed by a circle of fifths, each with a minor seventh, from A to D to G to C to F, making full use of chromatic lines. The section ends on B major. The *Credo in D minor* is somewhat similar, starting on B $\flat$  major, moving to a diminished seventh on A $\flat$ , leading to G major with a minor seventh. There is no circle of fifths, but a succession of diminished seventh chords and their resolution, which provides a chromatic line along the parts, followed by a movement from C major to a German sixth on E $\flat$ , leading to D major. A pedal note on D introduces terraced vocal entries on the same point, resolving to G major at the final cadence.

There is also a predominance of chromaticism, homophony and a movement through remote keys in the 'Et incarnatus est' section of the ecclesiastico settings:

The image shows a musical score for the 'Et incarnatus est' section of the Credo in F major by Giovanni Battista Lotti. The score is for four voices (Soprano, Alto, Tenor, Bass) and includes the Latin text: 'lis. Et in-car-na-tus est de Spi-ri-tu San-cto, ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus'. The music is in F major and shows a chromatic descent in the vocal lines.

Fig. 6.75: *Messa del primo tuono* [104], Credo bb. 31-40.

This use of descending chromaticism and the lack of a clear tonal centre is an attempt to portray the mystery of the incarnation: God becoming man. This is a conventional practice.<sup>7</sup>

Lotti's settings of the Crucifixus section include many parallels in terms of structure, imitative points, and harmonic texture. These concordances are most acute in the two largest settings, for eight voices and ten voices, found in the *Credo in F* and *Credo in D minor*, respectively. The most obvious parallel between these two settings is in the increase in the number of vocal parts for this section, and the silencing of the strings. The large number of

7: 'Vivaldi's Et incarnatus is tonally open – again, a common strategy for this section. From Rigatti (1640) to Gasparini, Scarlatti and Zelenka, composers frequently cast the Et incarnatus as a tonally open movement.' Jasmin Cameron, 'An Acknowledgement of Sacred Music Conventions: Vivaldi's Et incarnatus and Crucifixus (RV 591)' in *Vivaldi Passato e Futuro*, ed. Francesco Fanna and Michael Talbot (Venice: Fondazione Cini, 2009), p. 219.

voices may be an attempt to portray the sentiment of the text: 'crucifixus etiam pro nobis' (He was crucified even for us), with the voices representing 'us'.

For the first word, 'Crucifixus', both start with 'terraced' vocal entries and suspensions as each new voice joins in, before a concluding ornamented cadence. Terraced entries are also seen in the *Credo in B♭ No. 1* [136] and *No. 2* [137], which are both for four voices. The *Crucifixus a 5* [141], for which no extant Credo has been found, has 'staggered' entries, if not 'terraced'. It starts with the altos, before the tenors and basses come in together, with the two soprano parts, one after another. Only the *Credo in G minor* [140], with a Crucifixus for six voices (SSATTB), has homophonic chords at the opening of the section before imitative polyphony.

In the two large-scale settings, the next phrase, 'crucifixus etiam pro nobis' is sung by antiphonal small groups of the ensemble in turn, both works using a phrase that starts with eight quavers, the first six of which are sung to the same note, before a melisma on the word 'nobis':

Fig. 6.76: *Credo in F* [139], 'Crucifixus': Soprano 1 & 2, bb. 106-110.

Fig. 6.77: *Credo in D minor* [138], 'Crucifixus': Sopranos 1, 2 & 3, bb. 143-146.

The *Credo in B♭ No. 1* has a similar use of repeated crotchets on one pitch, in a 3/2 metre, also with melismas on 'nobis':

91

us, cru - ci - fix - us e - ti - am pro no - - - - -

us, sub

us, cru - ci - fix - us e - ti - am pro no - - - - -

us, cru - ci - fix - us e - ti - am pro no - - - - -

Fig. 6.78: *Credo in B $\flat$  No. 1* [136], bb. 91-94.

The *Credo in B $\flat$  No. 2* [137] and *Credo in G minor* [140] use a comparable point on the words 'etiam pro nobis'. The use is near identical: a note of a beat's value, tied to one of half a beat, before a descending series of half-beat notes, rising on the first syllable of 'no-bis'. No corresponding pattern in any of the plainchants used for this portion of the text has been found.

68

ci - - - fix - - - us e - ti-am pro no - - bis sub Pon-ti - o Pi -

- - - bis, e - ti-am pro no - - - bis sub Pon-ti - o Pi - la - to pas -

e - ti-am pro no - bis, sub Pon-ti - o Pi - la to pas - sus,

- ti - am pro no - - - bis, pas - - sus, sub Pon-ti - o Pi - la - to pas - -

Fig. 6.79: *Credo in B $\flat$  No. 2* [137]: bb. 68-71.

169

e - ti-am pro no - - - - - e - - ti-am pro no - - - - -

- - - bis, e - - ti-am pro no - - - - -

bis, pas -

- ti - am pro no - - - - - bis,

bis, e - ti-am pro no - - - - -

Fig. 6.80: *Credo in G minor* [140], Crucifixus, bb. 169-173.

The same text in the *Crucifixus a 5* [141] has more in common with the points of the *Credo in F* [139] and *D minor* [138], (Figs 6.71 & 6.72), with four quavers on the same pitch before an ornamented step downward:

Fig. 6.81: *Crucifixus a 5* [141], bb. 5-8.

Another device used by Lotti at the same textual position is that of alternate descending and ascending intervals to the words 'sub Pontio Pilato'. Jasmin Cameron has shown that this alternating pattern is a visual representation of the cross and a well-established tradition for this section of the Credo.<sup>8</sup> Lotti uses this device in the *Credo in F*, *Credo in B $\flat$  No. 2*, and briefly in the *Crucifixus a 5*. A similar point to that in the *Credo in F*, which does not quite match the alternating pattern, is found in the *Credo in D minor*:

Fig. 6.82: *Credo in F* [139], 'Crucifixus', Tenor 2, bb. 116-121.

Fig. 6.83: *Credo in D minor* [138], 'Crucifixus', Tenor 2, bb. 147-151.

This figure is used as a recurrent polyphonic point of imitation across all eight and ten parts in these two settings. It appears in all parts of the *Credo in B $\flat$  No. 2*, and only once in each part of the *Crucifixus a 5*:

8: Cameron, *The Crucifixion in Music*, i, p. 67.

Fig. 6.84: *Credo in B $\flat$  No. 2* [137], bb 61-64.

Fig. 6.85: *Crucifixus a 5* [141], Bass part, bb. 19-23.

We can even see the visual ‘cross’ pattern and drawn-out suspensions in Lotti’s ecclesiastico missa brevis settings:

Fig. 6.86: *Messa del sesto tuono No. 2* [107], Credo, bb. 122-128.

Several of the settings have syncopated descending scales on the word ‘passus’, creating suspensions in the harmony. Again, this is conventional usage that clearly paints the text, with the suffering represented by drawn-out note lengths, suspensions (and their inherent discords), and descending phrases.

A traditional device for ‘Et sepultus est’ is a descending motif to a low note in each voice’s compass, that signifies the lowering of the body into the ground. This is seen most clearly in the ‘Crucifixus’ of the *Credo in G minor* [140]. Curiously, Lotti does not use this idiom in his other settings: the ten-part setting has ascending, terraced vocal entries over a pedal bass:



187

pas - - - sus et se - pul - - -

- - - - - sus et se - pul - tus, et se -

to, pas - - - sus et se - pul - tus, et se -

8 sus et se - pul - tus, et se - pul - tus, et se - pul - - -

8 to, et se - pul - tus est, et se - pul - tus, et se - pul - - -

sus, pas - - - sus et se - pul - tus, et se - pul - - -

Fig. 6.87: Crucifixus from *Credo in G minor* [140], bb. 187-193.

The mood is changed at the start of 'Et resurrexit', with a violin 'fanfare' in the F major and B $\flat$  No. 1 settings, while the D minor setting has a continuo motif before the remaining instruments and voices come in. Across all the settings, homophony is used in the vocal parts at this point, before some independent movement at 'ascendit', where the text is frequently painted with ascending scales. The phrase 'et iterum venturus est cum gloria' has a number of rhythmical parallels: the first four words start with 'et' on a quaver upbeat, followed by repeated notes, and the words 'cum gloria' then have a repeating pattern of dotted quavers and semiquavers, before a climactic repetition of the phrase. The settings in F and D minor both conclude this text on a D major chord, with a bass octave drop:

188

et i - te-rum ven - tu-rus est cum glo - ri - a, cum glo - - - ri-a, cum glo - ri-a

et i - te-rum ven - tu-rus est cum glo - ri - a, cum glo - - - ri-a, cum glo - ri-a

8 et i - te-rum ven - tu-rus est cum glo - ri - a, cum glo - ri-a

et i - te-rum ven - tu-rus est cum glo - ri - a, cum glo - ri-a

Fig. 6.88: *Credo in D minor* [138], 'cum gloria', bb. 188-193.

168

Et i-te-rum ven-tu-rus est cum glo - ri - a

i-te-rum ven-tu-rus est, cum glo - ri - a, cum glo - ri - a

est, cum glo - ri - a, cum glo - ri - a, cum glo - ri - a

Et i-te-rum ven-tu-rus est, cum glo - ri - a, cum glo - ri - a

Fig. 6.89: *Credo in F* [139], 'cum gloria', bb. 168-173.

217

tris, et i-te-rum ven-tu-rus est cum glo - ri-a, cum glo - ri-a.

tris, et i-te-rum ven-tu-rus est cum glo - ri-a, cum glo - ri-a.

tris, et i-te-rum ven-tu-rus est cum glo - ri-a, cum glo - ri-a.

tris, et i-te-rum ven-tu-rus est cum glo - ri-a, cum glo - ri-a.

Fig. 6.90: *Credo in G minor* [140], 'cum gloria', bb. 217-220.

In the F, D minor and G minor settings, the phrase 'Judicare vivos et mortuos' is set as long note values with suspensions in paired vocal parts while the strings provide more animated rhythms. In the *Credo in F*, the harmony moves between the tonic (G minor at this point) and the dominant, with the tonic note in the vocal bass suspended into the dominant chord. The G minor setting starts here in C major, with the voices on the dominant, causing a suspension as the harmony moves to the subdominant:

175

ju - di - ca - re

ju - di - ca - re

Fig. 6.91: *Credo in F* [139], 'Judicare', bb. 175 - 183.

221

Fig. 6.92: *Credo in G minor* [140], 'Judicare', bb. 221-225.

In the setting in F, the whole passage is repeated by the sopranos and altos, modulated to C minor. In the G minor setting, each pair of voice types repeats the passage after modulating to F for the sopranos, then D minor for the basses and G minor for the tenors. It is not clear whether this structure has any relationship with the meaning of the text 'to judge the living and the dead'.

Of all the texts that Lotti sets, the *Credo* features word painting most evidently. As already mentioned, there are ascending phrases for 'ascendit' and descending phrases for 'descendit'. The phrase 'non erit finis' (it shall not end) is repeatedly stated in several of the *Credo* settings; a number of them also employ an expectant pause following the word 'exspecto' (I await). The words 'mortuos' (and 'mortuorum' a little later in the text) are consistently painted with lengthy, homophonic, solemn cadential phrases.

## 6.10. Requiem

Lotti wrote two *Messa di Requiem* settings, (in Latin: *Missa pro defunctis*): a ecclesiastico four-part setting for voices, with optional organ accompaniment [92]; and a large-scale concertato work for SSATB choir and a large ensemble of soloists, with strings, oboe and trumpet accompaniment [93]. The ecclesiastico setting comprises the Introit, Kyrie, Dies Irae, Offertorium, Sanctus, Benedictus and Agnus Dei. The concertato setting lacks the Sanctus, Benedictus and Agnus Dei, but otherwise sets the same texts (though the earliest source is only of the Introit, Dies Irae and Offertorium). Despite the apparent differences in style between the modest contrapuntal four-part work and the elaborate, arioso, concertato

setting, there are several parallels in the music at the same points in the text,<sup>9</sup> and some portions are even identical.

The *stile ecclesiastico* setting for SATB (and organ) is thought to date from 1704, based on a report in the *Pallade Veneta*, a journal of events in the city, for the week of 13-20 December, 1704. (This is discussed in 3.6.2.) The date of the concertato Requiem is unknown, though it is likely to be later, as Lotti's career was only just burgeoning when he wrote the four-part setting, and there is evidence within the work to suggest that it is based on the smaller-scale, *stile ecclesiastico* setting, rather than the other way around.

The Introit of the four-part setting starts with a notated representation of the plainsong intonation in the tenor and bass parts, to the opening word 'Requiem' and the organ *bassus generalis* doubles the line. All sources show a variation from the traditional plainsong: the Gregorian tone is normally sung as F–G F F to the three syllables 'Re - - qui - em'. Lotti writes F–G G F, and the deliberate intention is most evident in the large-scale work, where the corrected plainsong would not fit the instrumental harmony:



Fig. 6.93: The traditional plainsong intonation, and Lotti's rhythmicized, altered version (note values halved).

In the concertato setting, the tenors and altos sing a lengthy, drawn-out version of the intonation while the basses provide a suspension by remaining on the F. The instruments introduce and accompany the voices, providing further harmonisation of the tune.

9: Some, but not all, of the parallels listed here between these two works have been outlined by Geoffroy Jourdain in his article 'Écriture a cappella et écriture concertante dans la musique sacrée d'Antonio Lotti: Étude comparative de deux Messes de requiem', in *La cappella musicale di San Marco nell'età moderna* (Venice: Fondazioni Levi, 1998), pp. 495-504.

The musical score for *Concertato Requiem* [93] is presented in two systems. The first system features four instrumental parts: Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), and Bassoon (B.c.). All instruments play a rhythmic pattern of eighth notes, with a triplet of eighth notes in the first measure of each staff. The second system features three vocal parts: Soprano (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: "Re - - - - - qui - em" for Soprano, "Re - - - - - qui - em" for Tenor, and "Re - - - - - qui - em" for Bass. The vocal parts are written in a plainchant style, with long horizontal lines indicating sustained notes.

Fig. 6.94: *Concertato Requiem* [93], harmonisation of plainsong intonation.

The music continues with a contrapuntal rendering of the remainder of the first sentence ('aeternam dona eis, Domine: et luc perpetua luceat eis'), using exactly the same music in both settings. The instruments double the vocal lines in the larger setting.

The next sentence ('Te decet hymnus Deus in Sion') returns to plainchant, the smaller setting having rhythmicised plainsong, while in the larger setting, the sentence is treated in a similar manner to the opening, with an orchestral harmonisation underpinning the sopranos and altos, who weave suspensions between the two parts. The following portion ('Et tibi redetur votum') starts identically in both settings for the first 18 (36) bars, but then the larger work introduces variations in the counterpoint, shown below. The two sections are identical in length, though the music varies in the last few bars. The bass line is all but identical, with only one bar different, changed from an imitative point to a pedal C in the larger work. The tenor line also remains the same for three and a half bars, even though the upper two voices vary. The soprano part repeats the point on the same notes (but higher octave) as the tenor, and then the same phrase is repeated by the soprano, until the final three bars, which are once more identical to the four-part setting:

-et, ad te om-nis ca-ro ve - - - - - ni - et,

-et, ad te om-nis ca-ro ve - - - - - ni - et, ad te

ad te om-nis ca-ro ve - - - - - ni - et,

- - - - - ni - et, ad te om-nis ca-ro ve - - - - - ni - et, ad te

ad te om-nis ca-ro ve - - - - - ni - et.

om-nis ca-ro ve - - - - - ni - et.

ad te om-nis ca-ro ve - - - - - ni - et.

om-nis ca-ro ve - - - - - ni - et.

Fig. 6.95: Ending of 'Introit' in four-part Requiem [92] (note values halved).

- - - - - ni-et, ad te om-nis ca-ro ve - - - - - ni - et,

et, ad te om-nis ca-ro ve - - - - - ni - et, ad

ad te om-nis ca-ro ve - - - - - ni - et, ad te om-nis ca-ro

- - - - - ni - et, ad te om-nis ca-ro ve - - - - -

ad te om-nis ca-ro ve - - - - - ni - et.

- te om-nis ca-ro ve - - - - - ni - et,

ve - ni - et, ad te om-nis ca-ro ve - - - - - ni - et.

- - - - - ni - et.

Fig. 6.96: Ending of 'Introit', concertato Requiem [93] (note values halved).

The larger work then has fewer points of imitation than is seen in the four-part mass, which might lead us to suppose that it is an earlier, less perfected version. However, when the effect of the instrumental doubling is considered, this might give some clue to Lotti's motives. The first violin doubles the alto part up an octave, and the second violin doubles the soprano line at the same pitch. The larger work therefore has a much wider compass than the narrow close vocal harmonies of the four-part unaccompanied version.

Further similarities include the opening choral chords of the 'Dies irae' (stile ecclesiastico: G minor to F sharp diminished 7th; stile concertato: C minor to B natural diminished 7th). There are more diminished chords on 'illa' (b. 3 of four-part setting; b. 42 of concertato setting.), and the text phrase '*Dies irae, dies illa*' concludes with a chord on the dominant. The rhythm is also similar, starting on a syncopation of the metre, following an accented rest on the first beat in both:

Fig. 6.97: Opening vocal entry of 'Dies Irae' four-part Messa di Requiem [92] (note values halved).

Fig. 6.98: Opening vocal entry of 'Dies Irae', concertato Requiem [93].

The style effectively conveys the wrathful warning of 'that day of wrath, that dreadful day'.

At 'Tuba mirum' (the trumpet spreads a mighty sound), Lotti uses not only the same rhythmic texture of repeated note values on the metric pulse, but also 'terraced' vocal entry:

25

Tu - ba mi - rum spar - gens so - num per se - pul - chra re - gi -

Tu - ba mi - rum spar - gens so - num, spar - gens so - num per se - pul - - -

8 Tu - ba mi - rum spar - gens so - - - num, spar - gens so - num per se - pul - chra

Tu - ba mi - rum spar - gens so - num, spar - gens so - - - - - - - - num per se - pul - - - -

Fig. 6.99: Terraced entries and rhythmic repetition in 'Tuba Mirum', four-part Messa di Requiem [92].

6

S 1 Tu - ba mi - rum spar - gens so - num, spar - gens so - num

S 2 Tu - ba mi - rum spar - gens so - - - num, spar - gens so - num

A Tu - ba mi - rum spar - gens so - num, spar - gens so - num, spar - gens so - num

T Tu - ba mi - rum spar - gens so - num, spar - gens so - - - num, spar - gens so - num

B Tu - ba mi - rum spar - gens so - num, spar - gens so - num, spar - gens so - num, spar - gens so - num

Fig. 6.100: Terraced entries and rhythmic repetition in 'Tuba Mirum', concertato Requiem [93].

Both settings of 'Recordare' feature descending chromaticism (in the concertato setting, most noticeable in violin 2, but implied in both violin 1 and the soprano part):

98

Re - cor - da - re, Je - su pi - e, quod sum cau - sa tu - ae

Re - cor - da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae, quod sum cau - sa

8 Re - cor - da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae, tu - ae vi - ae,

Re - cor - da - re, Je - su pi - e, quod sum

Fig. 6.101: Chromaticism in 'Recordare', four-part Messa di Requiem [92].



6

Sop. re - cor - da - re Je - su pi - e, quod sum cau - sa tu - ae vi - - - ae, ne me

6

Vln. 1 *f*

Vln. 2 *p*

Vla.

**Fig. 6.102: Chromaticism in ‘Recordare’, concertato Requiem [93].**

‘Lacrimosa’ has a similar point in the soprano and alto line of both settings: the alto in both parts begins on a G, and after a brief falling figure, ascends to an A<sup>b</sup> before a lengthy descent of the scale to E (bb. 240-244 in four-part; bb. 7-9 in concertato work). The soprano parts have an identical phrase to their respective altos, starting on a C (bb. 241-246 in four-part; bb. 7-9 in concertato work). Both sections are in F minor.

[illegible]

**Fig. 6.103:** Descending motif in ‘Lacrimosa’, four-part *Messa di Requiem* [92].

6

Vln.1

Vln.2

Vla.

S

A

6

Ve.

cri - mo - - - sa, la - cri-mo - sa di - es il - la qua re-sur - get,

- sa, la - cri-mo - sa di - es il - la qua re-sur - get, qua re-

**Fig. 6.104:** Descending motif in ‘Lacrimosa’, concertato Requiem [93].

The descending F minor scale effectively paints the text: ‘that day of weeping’.

Towards the end of the concertato Requiem, there is a marked increase in reused material from the four-part setting. This starts at '*Pie Jesu Domine, dona eis requiem*' which has the same homophonic texture and rhythm in both works, and then the same fugal material is used for '*dona eis requiem Amen*':

265

do - na e - is re - qui - em. A - - - - -

A - - - - - men, a - - - - - men,

A - - - - - men,

do - na e - is re - qui - em. A - - - - -

Fig. 6.105: Final section of 'Dies Irae', four-part *Messa di Requiem* [92] (note values halved).

19

a - - - - - men,

do - na e - is re - qui - em, a - - - - -

A - - - - - men, a - - - - -

a - - - - - men,

Fig. 6.106: Final section of 'Dies Irae', concertato *Requiem* [93].

This also shows Lotti's skill at re-using the same fugue subject and countersubject to produce different material. The material used in the Offertory for '*de poenis inferni*' (the pains of hell) is identical, albeit in a different key, and the same imitative point is used at '*ne cadant in obscurum*' (lest they fall into darkness) — the latter being identical for five bars.

8

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

de - fun - cto - rum de poe - nis in - fer - ni, et de pro - fun - do

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro - fun - do

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro - fun - do

Fig. 6.107: 'de poenis inferni' from four-part *Requiem* [92] (note values halved).

7

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni et de pro -

de - fun - cto - rum de poe - nis in - fer - ni de poe - nis in - fer - ni, in -

8 de - fun - cto - rum de poe - nis in - fer - ni de poe - nis in - fer - ni et de pro - fun - do, pro -

de - fun - cto - rum de poe - nis in - fer - ni, de poe - nis in - fer - ni

Fig. 6.108: 'de poenis inferni' from concertato Requiem [93].

Near identical music is also used for '*in lucem sanctam*'. 'Hostias et preces' is scored as a trio in both works, following a similar chord progression and use of suspensions. '*Quam olim Abrahæ promissisti et semini eius*' is a phrase that appears twice in the text. Lotti uses the same music in each work both times, and the treatment in each work is similar:

78

Quam o - lim A - bra - hae, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - ius, et se -

Quam o - lim A - bra - hae, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - ius, et se -

8 Quam o - lim A - bra - hae, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - ius, et se -

Quam o - lim A - bra - hae, quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni e - ius, et se -

Fig. 6.109: 'Quam olim Abrahæ' from four-part Requiem [92] (note values halved).

Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et se - mi - ni e - - -

Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et se - mi - ni e - -

8 Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et se - mi - ni e - -

Quam o - lim Ab - ra - hae, quam o - lim Ab - ra - hae pro - mi - si - sti et se - mi - ni e - -

Fig. 6.110: 'Quam olim Abrahæ' from concertato Requiem [93].

Both sections start with the same rhythm, repeating the phrase of an F major chord, followed by one of G. There is then a 'call and echo': the alto making the 'call' in the ecclesiastico

work, and the soprano doing so in the concertato setting, before all the other parts enter with the repeated rhythmic pattern. The crotchet rest (see above on the first beat of bar 85 in the ecclesiastico setting) is also found on the third beat of bar 7 in the concertato setting, before the concluding text 'et semini eius'.

These are the broadest, most obvious parallels between the two works. As with Lotti's other four-part mass settings, the ecclesiastico Requiem contains the Sanctus, Benedictus and Agnus, but these are absent from the large-scale concertato work, which ends, somewhat anticlimactically for a concertato work, at the conclusion of the Offertory ('Domine Jesu Christe Rex gloriae').

The commissioning of a Requiem setting is likely to have been issued at short notice, as death is often difficult to schedule in advance. The haste required to complete the work to a looming deadline might explain Lotti's wholesale reuse of material, particularly towards the end of the work. However, as mentioned in 3.6.2, the occasion for the performance of the concertato *Requiem* [93] has not been established.

The verbatim quotations from the four-part setting are used in sections of the larger work where the instruments double the voice parts, rather than providing a distinct accompaniment. However, Lotti's 'a cappella' sections in the large-scale Requiem are not exclusively comprised of reused material from the earlier work. There are sections written in four-part, choral, polyphonic style, with instrumental doubling, that are entirely original, such as 'Kyrie II' and 'Inter Oves'. There are of course several original 'arioso' and ensemble sections with independent instrumental accompaniment, but, as shown, parallels can still be seen between these sections and the material in the four-part setting in terms of texture, melodic line and harmonic progression.

## 6.11. Conclusion

Lotti's habit of using particular techniques and devices for particular texts, combined with his love of word painting, conforms to Monteverdi's dictum that in the *seconda prattica*, 'the text should be the mistress of the harmony, not its servant'.<sup>10</sup> This is equally true for Lotti's

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10: 'L'orazione sia padrona dell' armonia e non serva', Claudio Monteverdi, *Scherzi musicali* (Venice: Amadino, 1607), p. 42.

supposedly *stile antico* works, where imitative counterpoint is reined in with homophony to emphasise key textual points, and where chromaticism, discords and modern harmonic effects are also used to convey the meaning.

Lotti's settings of the mass ordinary are composed with the greatest degree of structural concordance to each other. Some of the devices and frameworks are conventional, used by Lotti's predecessors and successors alike (particularly in the Credo and some elements of the Gloria). However, the uniformity that Lotti adheres to is not equally apparent in the works of other composers. Lotti constrains himself still further in his settings with his own structures and frameworks, and yet manages to produce works that are both unique and highly idiomatic. The psalm settings display greater flexibility and fewer structural parallels, though similarities are still present across his settings of these works. Of all the psalm texts, the *Miserere mei* settings makes greatest use of common structures.

Lotti takes his guide—even his inspiration—from the text, and that particular words and phrases suggest to him particular music devices, structures or idioms upon which he constructed the music. Furthermore, Lotti frequently calls upon his earlier settings of a text as material for subsequent compositions, which is of course not uncommon for a composer in this era. However, Lotti's re-use is rarely verbatim, the music being frequently adjusted, altered or improved. Even between settings of the same text that are entirely original, Lotti produces music that still uses similar devices. This again argues that Lotti favoured particular devices to suit those words in each setting.

This chapter has shown that Lotti freely reused and adapted material between the ecclesiastico works and the concertato works, from which it can be deduced that he saw no need to compose in two utterly separate styles: the *stile misto* of his *stile ecclesiastico* works was just as applicable to choral writing within concertato works.



## 7. Lotti in Context: Venetian Tradition and Shared Culture

With the exception of Vivaldi and possibly Benedetto Marcello, Venetian composers of Lotti's era remain insufficiently investigated. The music of Antonino Biffi, Carlo and Antonio Pollaro, Giandomenico Partenio and even Giovanni Legrenzi remains broadly unknown, scarcely published and rarely performed. Contemporary Neapolitan composers, such as the Scarlattis and Nicola Porpora, and earlier Venetians —Francesco Cavalli, Claudio Monteverdi, and the Gabrielis— have been more widely studied and performed. Of the Venetians that followed Lotti, only Galuppi is afforded any consideration by scholars and performers.

Culturally, Lotti had a wealth of musical heritage from his forebears at Venice to draw upon. He was also immersed in the more wide-spread tradition of Italian sacred music that followed from Palestrina. (As previously noted in chapter 5, Lotti's study of Palestrina is confirmed by a manuscript in Lotti's hand of Palestrina's *Missa Papae Marcelli* in the Austrian National Library; moreover Lotti's *Messa del ottavo tuono* [108] is a parody mass on Palestrina's motet *Sacerdotes Domini*.)

As a pupil of Legrenzi, Lotti was heavily indebted to his teacher for the contrapuntal technique of his fugues, and his use of modern tonality and modulation. Legrenzi wrote several volumes of sacred music for two or three voices, accompanied by organ alone or organ and two violins.<sup>1</sup> This was a commonly used scoring by musicians at San Marco.<sup>2</sup> Lotti also wrote a considerable body of work for these scorings, all of which falls into his *stile ecclesiastico*, which, though not identical to *stile antico*, is somewhat conservative and traditional in nature. Much of it contains elements familiar to those within Legrenzi's compositions.

At the same time, Lotti also seems to be at the forefront of the era's musical creativity. Benedetto Marcello's pamphlet, *Lettera familiare d'un accademico filarmonico*, which attacks

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1: Giovanni Legrenzi, *Salmi a cinque: tre voci e due violini* (Venice: Francesco Magni, 1657); *Sentimenti devoti* (Venice, 1660); *Sacri musicali concerti* (Venice, 1689).

2: Drennan, *Rovetta*, p. xiii.

Lotti's published collection of songs and madrigals (and also a *missa brevis*), does so mostly on the basis that the music does not follow established conventions. Arguing against this, Oscar Chilesotti, in his *Note ed Osservazioni*, makes the following point:

In his Lettera then, Marcello criticised Lotti particularly for certain boldness of harmonies unknown before then, but which later entered the domain of the art. Therefore, Marcello's criticism did not have as its objective the progress of the art, but had rather the intention of keeping it subject to pedantic scholastic rules.<sup>3</sup>

What then are the characteristics of Lotti's idiom? As shown in the previous chapters, Lotti was a composer who used particular colours from his palette again and again. Of course, it is to be expected that a composer of his era and location would use particular techniques: circles of fifths, suspensions, chromaticism and fugues: Lotti's surroundings and heritage influenced not only his work, but also that of his contemporaries, and it is unsurprising to find similarities between their works. However, Lotti uses many of these 'devices' more frequently, more consistently, or in a particular manner than in the works of his contemporaries; he also constrains himself further with strictures of his own design. By the same token, there are conventions used by other composers that are not followed by Lotti. This chapter will attempt to identify the 'fingerprint' of Lotti's stylistic practices, showing where he agrees with his contemporaries, and where he differs from them, using his place in music history (and Venetian tradition) as a guide.

## 7.1. Contemporaries

### 7.1.1. Antonio Vivaldi (1678 - 1741)

Lotti and Vivaldi shared the cultural heritage of their upbringing and lived their lives alongside each other. Vivaldi was born 11 years after Lotti, though they both died within two years of each other.<sup>4</sup> While Lotti was second organist at San Marco, Vivaldi's father was a violinist at the ducal chapel, and the young Vivaldi began to deputise for his father and

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3: 'Marcello poi nella sua Lettera criticava il Lotti specialmente per certe arditezze d'armonia sconosciute sino allora, ma che piu tardi entrarono nel dominio dell' arte. Dunque le critiche di Marcello non avevano per iscopo il progresso dell'arte, ma piuttosto tendevano a mantenerla soggetto alle pedanti regole scolastiche.' Oscar Chilesotti, *Note ed osservazioni sulla lettera-critica di B. Marcello contro A. Lotti* (Bassano, [n.pub] 1885), pp.16-17.

4: Biographical information taken from Talbot, *Vivaldi*.



play as a supernumerary there on high feast days. Lotti and Vivaldi both worked at Venetian Ospedali —Vivaldi at the Pietà, Lotti at the Incurabile— and the two were writing operas for Venice's theatres between 1713 and 1717. Both men also composed 'entertainments' for ambassadors to Venice and other dignitaries. In short, they could hardly have been more contemporaneous, and it is inconceivable that they were not aware of each other's music.

Like Lotti's oeuvre, Vivaldi's sacred music comprises mass movements, Vesper psalms and Magnificats, hymns and antiphons, as well as solo motets set to quasi-religious non-liturgical texts. There are similarities to how they approach these texts. Vivaldi's sole surviving *Kyrie* [RV 589] is scored for two SATB choirs and two orchestras of two violins and a viola. As with Lotti's seven settings for double choir (plus a trio ensemble), there is not much antiphony between the two choirs in the first section, with the parts singing the same music for much of the time. The *Christe* section, for two groups of SA, each with their own instruments, features antiphony between the two soli ensembles, in which short passages are repeated, modulated or otherwise altered. Vivaldi's final *Kyrie* section is, like Lotti's, a four-part fugue, uniting all the choirs and orchestras. The fugue is preceded by a homophonic *Adagio*, and a similar structure is seen in Lotti's *Kyrie in D minor No. 3* [115] at the same point. The same features is also found preceding the final fugal sections of Lotti's *Glorias* (*Cum Sancto Spiritu*).

Vivaldi's sole concertato *Credo* setting [RV 591] also has many structural similarities with Lotti's various settings. The vocal writing is homophonic, while a rhythmic subdivision is maintained in the strings, along with a highly motivic continuo line. The 'Et incarnatus est' is an *Adagio* with instrumental doubling in the same manner as Lotti's use (first violin doubles the alto line an octave higher).

The 'Crucifixus' section starts with a staccato continuo line (♯ ♯ ♯), also seen in the ten-part 'Crucifixus' of Lotti's *Credo in D minor* [138], and there is a heavy use of contrapuntal writing and chromaticism. Both composers start the 'Et resurrexit' with an instrumental 'fanfare', followed by a return to the homophonic style of vocal writing. Unlike Lotti, Vivaldi does not end with a four-part fugue, though we see a more contrapuntal style for the 'Et vitam venturi saeculi' with points of imitation. Many of these coincidences in the *Kyrie* and *Credo* are conventional, given the shared cultural heritage of the two composers. However,

there are some differences: Lotti's Kyries lack the double orchestra of Vivaldi's setting, and Vivaldi lacks Lotti's coro palchetto. No similar modulation to Lotti's usual scheme for the *Christe* (dominant or subdominant for major keys; relative major for minor) occurs in RV 587.

When Vivaldi set the Vespers response *Domine ad adjuvandum me* [RV 593], his setting is, like Lotti's, written for two choirs and two orchestras, though without woodwind. Vivaldi wrote several works for antiphonal choirs, including *Dixit Dominus* [RV 594], *Beatus vir* [RV 597] and *Kyrie* [RV 587]. Vivaldi wrote mostly for the Ospedale della Pietà, and Lotti composed most of his concertato works for churches throughout the city, including that of the Ospedale degli Incurabili. It is unclear how closely the antiphonal scoring of these works by Lotti and Vivaldi arose from the requirements —architectural, instrumental or vocal— of a particular institution.

Vivaldi is often singled out for his use of melodic octave figures:

What distinguishes Vivaldi is the expressive value he attaches to the octave and compound intervals – a value totally different from that of the corresponding simple intervals. Without historical awareness we might easily consider the opening of the Gloria RV 589 banal, even naive ... To Vivaldi's contemporaries those pounding octaves were novel, exciting and worthy of imitation.<sup>5</sup>

Lotti, too, placed a significant degree of value on the octave as a feature of his instrumental motifs, particularly in the opening continuo:



Fig. 7.1: Lotti *Dixit Dominus* in A [73], bb. 9-14.



Fig. 7.2: Lotti *Gloria* in F No. 2 [129], bb. 1-6.

5: Talbot, *Vivaldi*, p. 74.



Fig. 7.3: Vivaldi, *Gloria* [RV 589], bb. 1-4.

While it is conceivable that Lotti was imitating Vivaldi's invention, as Talbot suggests, these 'pounding octaves' are seen consistently throughout Lotti's instrumental writing (and in his vocal writing), even in the earliest concertato works, which can be dated to the first years of the 18th century, when Vivaldi himself was just starting to produce music. There is also this startlingly similar phrase to the motif of Vivaldi's *Gloria* [RV589] in the opening of Lotti's *Virtuti et gloriae honori* [41].



Fig. 7.4: Instrumental introduction, *Virtuti et gloriae honori* [43], bb. 1-12.

Given the proximity of time and space, it would be surprising if the two composers had not shared stylistic and structural procedures, many of which were common currency in the Venice of their day. The material examined here shows similarities of approach but does not tackle the issue of direct influence. In Chapter 8, we shall return to the relationship between Lotti and Vivaldi, and attempt to show an even closer connection between the two composers.

### 7.1.2. Antonino Biffi (1667 - 1733)

Born the same year as Lotti, Antonino Biffi is said by Benedetto Marcello (in his *Lettera familiare*) to have been a pupil of Legrenzi alongside Lotti. In 1692, Biffi joined the choir of San Marco as a contratenor, possibly even replacing Lotti after the latter's appointment as second organist. However, within a few days of his appointment he was given the job of assisting the maestro, Partenio. When Partenio died in 1701, Biffi applied for and was granted the post of maestro. He remained at San Marco until his death in early 1733 (late

1732 *m.v.*), after which Lotti was eventually elected to the position.<sup>6</sup> Biffi's output is nearly all sacred, including oratorios, in a slightly more traditional style to that of Lotti. In chapter 5 we noted Denis Arnold's comment that:

Biffi's surviving church compositions seem to belong to the repertoire of St. Mark's, by then firmly backward-looking; his *stile antico* seems *molto antico* by the side of that of Lotti, himself a master of the old counterpoint.<sup>7</sup>

A *Kyrie* by Biffi is found in the same manuscript as Lotti's *Gloria in F No. 1* [129] and *Miserere mei in A minor* [86].<sup>8</sup> This is for SSATB, 2 violins, viola and continuo. It has some similarities to Lotti's settings: a string introduction using a dotted quaver rhythm and a homophonic Adagio, and the same pattern of rest, minim, crotchet (  $\text{♩} \text{♩} \text{♩}$  ) for the opening word that we have seen in 6.7. Two soli ensembles, of upper and lower voices, alternate around the tutti chorus. The first *Kyrie* section is in B♭ major and  $\frac{4}{4}$ , the *Christe* is in F and  $\frac{3}{4}$ , and the final *Kyrie* is a four-part fugue in B♭. Lotti's *Kyries* follow a similar arrangement, with the *Christe* section frequently modulating to the dominant and changing to a triple-time metre. The instrumental doubling also matches that of Lotti, with the first violin doubling the alto line up an octave.

Biffi also produced also a concertato *Credo in D minor* for SATB, 2 violins, viola and continuo.<sup>9</sup> This follows some of the conventions that Lotti uses, but there are differences. Like Lotti, Biffi's *Credo* starts with an instrumental ritornello, before homophonic voices work through the text. However, there is much greater use of unison violins than is found in Lotti's accompaniments. 'Et ex Patre natum' brings a more contrapuntal vocal texture, though homophony is restored for 'Qui propter nos homines'. 'Et incarnatus est', though still an Adagio, is a soprano solo with string accompaniment. It is the only section in  $\frac{3}{4}$ , and remains in B♭ major, rather than the constantly modulating sections that

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6: Argia Bertini, 'Antonino Biffi', *New Grove Online*, Oxford University Press, <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/03064>> [Accessed 11 February 2016].

7: Denis Arnold, *Mendicanti*, p. 346.

8: GB-Lgc: MS G 417. An 18th-century 10-stave manuscript on Venetian paper (tre lune watermark). It is possible that the three works were separate and bound into one volume at a later stage.

9: GB-Lcm: MS 48. An 18th-century manuscript on 10-stave Venetian paper, with 'tre lune' watermark.

Lotti writes. Biffi's 'Crucifixus' is in G minor, for SATB choir and strings. It maintains the same scoring throughout, which Lotti does not, though like Lotti's settings, this section is heavily contrapuntal with suspensions, and the cruciform motif is in evidence. There are no terraced vocal entries, nor the interrupted cadence, pause and conclusion that Lotti repeatedly uses at the conclusion of this section. Curiously, 'Et resurrexit' is in the minor, rather than the major instrumental 'fanfares' of Lotti's settings. There is little of the extensive word painting that Lotti uses in the remainder of the text: while there are some ascending scales for 'ascendit' and a single repetition of 'non erit finis', there are no descending scales for 'descendit' and none of the long, sombre cadences for 'mortuos' and 'mortuorum', nor the hiatus at 'et exspecto'.

Biffi's masterwork may well be his *Miserere mei in G minor* for SSAATB and strings. It was written between 1702 and 1704, which is the same period that Lotti's concertato settings of this psalm are thought to have been written. Although the work is divided into sections for each sentence of the psalm, with tutti verses and soli ensemble verses, Biffi's structure follows a different pattern from that found in Lotti's concertato settings (See 6.1). Lotti's concertato settings of the *Miserere* are all scored with two viola parts, while Biffi's works are scored with one. So although these composers were direct contemporaries at the same institution, their music shows idiomatic differences, even in the use of expected conventions, with Biffi being the more conservative and Lotti being the bolder.

### 7.1.3. Antonio Caldara (1670 - 1736)

Antonio Caldara was yet another of Lotti's Venetian contemporaries, born three years later and dying four years earlier. Caldara was hired as a supernumerary string player at San Marco on a number of occasions from 1688 to 1694, before taking the post of contralto the following year. Like Lotti and so many others, he was a pupil of Legrenzi.<sup>10</sup> The musical paths of the two composers crossed constantly: each contributed one act to the opera *Tirsi* in 1696 (Act I: Lotti; Act II: Caldara; Act III: A.O. Ariosti). Caldara left Venice in 1699, to become *maestro di cappella da chiesa e del teatro* for the Duke of Mantua, Ferdinando Carlo

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10: Selfridge-Field, *Instrumental Music*, pp. 182-184.

Gonzaga, returning to Venice in 1707 when the Duke sought refuge in Venice.<sup>11</sup> (One of the singers in the Mantuan opera company was Santa Stella, who was to become Lotti's wife.) After the production of a few of his operas in Venice, Caldara travelled to Rome, then Barcelona, before securing a position in 1716 in Vienna at the court of the Holy Roman Emperor. Lotti's opera *Costantino* was first performed in Vienna in that year, and Caldara wrote intermezzi for it.<sup>12</sup> Caldara acted as a witness in Lotti's correspondence with the London Academy of Ancient Musick in 1731, which suggests that they remained in some sort of friendly contact. As Lotti had a continuing connection to Vienna, sharing music with Ziani,<sup>13</sup> as well as the first performances of some of his operas and oratorios there, it is all but certain that Caldara and Lotti would have continued to be aware of each other's compositions.

Like Lotti, Caldara's best known work of sacred music is a setting of the Crucifixus section of the Credo. Caldara wrote over 100 masses, and it seems likely that the Crucifixus is an extract from a complete Credo section, though its origin has not been identified. It is for sixteen voices and continuo, and is written in an imitative contrapuntal style. It uses a similar 'terraced' style of one voice entering, followed by the next; but whereas Lotti builds from the basses upwards, Caldara starts with the first soprano and works downward, through each of the four groups of each voice (SSSSAAAATTTTBBBB). However, this is not a true 'terrace', as seen in Lotti's works for several reasons: firstly, the parts do not all have the same imitative point, there are three separate points divided between the vocal parts; the parts do not enter strictly in descending order (e.g. Alto 1 enters before Soprano 4; Tenor 2 before Tenor 1); finally, the voices do not all continue to accrete towards one cadence: the first eight voices (four sopranos and four altos) are interspersed with whole bar rests, and they reach a cadence and are silent before the lower eight voices start. The entire work is through-composed as one continuous piece of music, whereas Lotti's setting can be divided into three sections in which the music comes to a complete cadential 'halt'. Like Lotti, Caldara uses the conventions of descending 'staggered' thirds between voices,

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11: Kirkendale, *The War of the Spanish Succession*, 221-233.

12: A-Wn: Mus.Hs.17993/1-5 Mus.

13: 'The late M. Marc Antonio Ziani, Vice Chapel-Master to his Majesty the Emperor Leopold, used from time to time to send me his Compositions; always desiring that I would send him some of mine.' Bishop, *Letters*, p. 9.

cruciform motifs, and ends with an similar interrupted cadence and a pause, before an adagio-style conclusion.

Other settings of Crucifixus by Caldara, such as those in the Credo of his *Missa Dolorosa*, are for four vocal parts with a continuo accompaniment, in a work that is otherwise accompanied by strings. This is similar to the *tacet* strings that Lotti adopts in three of his five Credo settings. Caldara frames the section with an Adagio 'Et incarnatus est' and a string fanfare for 'Et resurrexit', in much the same way that Lotti does, though this owes more to the long-existing tradition that informed the composition of such a liturgically significant text than any particular experience that is vernacular of the two composers.<sup>14</sup>

One Credo by Caldara<sup>15</sup> has a particularly strong structural similarity to Lotti's *Credo in G minor* [140]. Both works are for double choir, 2 violins, 2 violas and continuo. Both start in the same time signature,  $\frac{3}{2}$ , with antiphonal homophonic use of the two choirs. The word 'descendit' sees a similar figure — an upward turn followed by descending scale in crotchets. Both composers set 'Et incarnatus est' as a discordant, tonally open Adagio, featuring a succession of diminished 7th chords. Caldara's 'Crucifixus' section, however, is a soprano solo with violin obbligato, in contrast to Lotti's six-part choral setting. 'Et resurrexit' starts in both works as Allegro in  $\frac{4}{4}$  with an instrumental 'fanfare' before swiftly alternating choral phrases. Caldara and Lotti paint 'Et ascendit' with ascending contrapuntal phrases, followed by successive suspensions in long melismatic lines on the word 'mortuos'. 'Cuius regni' marks a return to the antiphony of earlier sections in both works. In Caldara's setting, 'Qui cum Patre' is a soprano and alto duet; in Lotti's, the words are part of an SSB trio. In both settings, the words 'Et exspecto' resume with a similar monumental broad homophony, before a general pause paints the delay of expectation; 'Resurrectionem' is then Allegro, returning to the swift antiphonal pattern. 'Mortuorum' is again drawn out with suspensions and other dissonances. 'Et vitam venturi' is a four-part fugue in Caldara's; an eight-part fugue in Lotti's. It is thought that Caldara wrote the Credo in Venice before

14: Cameron, *The Crucifixion in Music*, i, pp. 78-91.

15: Gesellschaft der MusikFreunde, Vienna (A-Wgm): A-330. An edition by Reinhard Pauly was published by Schirmer Music in 1986.

he left for Rome.<sup>16</sup> While some of the similarities are obvious, such as the word painting of ‘ascendit’ and ‘descendit’, there are enough parallels to suggest that the two men are concurring more explicitly than merely drawing on a traditional Venetian model.

There are other similarities between the works of Caldara and Lotti. Caldara’s unaccompanied motets, such as *Laboravi in gemitu meo* for three voices, are rendered in a stile misto similar to that of Lotti’s unaccompanied works, showing points of imitation and chromaticism. However, it is equally possible to show differences between the structures and devices used by the two composers. A *Gloria in C* for two choirs<sup>17</sup> by Antonio Caldara, written in Venice in 1707, departs from the model that Lotti uses. Some elements are similar: for instance, the ‘Qui tollis’ as alto solo with oboe obbligato, and an Adagio ‘Cum Sancto Spirito’ before the final fugue. But the text is divided differently: the words ‘adoramus te’ and ‘glorificamus te’ are set as separate sections; ‘Gratias agimus’ is a duet for Soprano and Bass; ‘Quoniam’ is a soprano solo; finally, Caldara’s vocal scoring does not vary between sections as widely as in Lotti’s Glorias. However, the instrumental scoring is certainly not dissimilar to that used frequently by Lotti: 1 trumpet, 2 oboe, 2 violins, 2 violas, continuo, SATB SATB.

## 7.2. Stylistic devices

### 7.2.1. Antiphony

There was a strong tradition of antiphonal vocal groups in Venice dating back to the 16th century, seeded by Adrian Willaert and brought to fruition by Andrea and Giovanni Gabrieli. The practice involved either choirs of equal voices, if not equal numbers of singers, in strict antiphony (usually reserved for *salmi spezzati*), or complementary choirs of different tessituras, where one was the higher (*coro superiore*) and one was the lower (*coro grave*), such as in Andrea Gabrieli’s *Jubilate Deo* for two choirs (SSAT - ATTB) or his *Deus misereatur* for three choirs (SAAT - SATB - TTTB). Although no works by Lotti follow this exact pattern, there are some antiphonal soli ensembles in different tessituras that show an influence of

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16: Reinhard Pauly and Brian W. Pritchard, ‘Antonio Caldara’s Credo à 8 voci: A composition for the Duke of Mantua?’ in Brian W. Pritchard (ed.), *Antonio Caldara: Essays on his Life and Times* (Aldershot: Scolar Press, 1987), pp. 49-76.

17: A-Wn: Mus.Hs.18981 Mus. An autograph manuscript.



the Gabrielis' technique: Lotti frequently uses alternating trio ensembles of SSA and ATB, appearing as a contrast to a four-part chorus; this can be seen in most of Lotti's concertato works, particularly in his Gloria settings.

Out of 52 concertato works, only eight use double-choir antiphony: the *Credo in G minor* [140]; the response *Domine ad adjuvandum me* [16]; the *Gloria* settings in A [122], C No. 2 [124] and C No. 3 [125]; and the *Dixit Dominus* settings in C [74], D [75] and G No. 2 [78]. These are his largest-scale works, with all but the *Credo* and *Dixit in D* using two string orchestras in addition to the two choirs. However, none of these uses antiphony throughout: they have other sections written for single choir ensembles, some of which are even larger than the eight or ten voices used in the antiphonal sections. Other works have some sections for eight voices, but usually not in two choirs. For instance, the eight-part Crucifixus section of the *Credo in F* [139] is written as one polyphonic group.

Multiple choirs are found in Lotti's Kyries, usually two four-part choirs (each with its own solo trio ensembles) and an ATB *coro palchetto*, and while there is some antiphony between these vocal groups, it is not always as much as might be expected from such a polychoral scoring. Each vocal type (soprano, alto, tenor, bass) often sings the same line as that in the other choirs. As Lotti is quite capable of writing for 14 independent vocal parts—for example the 'Et in terra pax' of *Gloria in F No. 5* [133] and *Gloria in G No. 1* [134]—it is curious that he did not always exploit the full possibilities of these Kyrie scorings. It can only be assumed that the reason for having different choirs singing the same lines lies in the spatial position of the choirs. Antiphony is more evident in the Christe sections, where two or more small ensembles of upper voices frequently alternate, alongside the ATB *coro palchetto* and unison lower voices.

Antiphony is more generally found in Lotti's sacred works between a variety of different instrumental groups, or between singers and instruments. Many works begin with a continuo motif that is repeated by the upper strings, before both groups repeat the motif together, most notably at the beginning of the *Credo in B $\flat$  No. 1* [136], *Credo in F* [139], *Credo in D minor* [138], *Dixit Dominus in A* [73] and *Gloria in G No. 1* [134] and *G No. 2* [135]. With larger forces, more elaborate schemes are used, such as strings in antiphony to woodwind. The *Domine ad adjuvandum me* [16] for two string orchestras, woodwind and

two choirs shows a greater use of antiphony between different instrumental groups, with ‘three-fold rotation’ of motifs between each of the two string orchestras and the woodwind, and also between the two choirs and the instrumental groups.

### 7.2.2. Vocal Scoring

As shown in chapter 3 (Table 3.2), Lotti uses both a wide range of vocal ensembles within each concertato work and a large number of vocal parts in total. The *Dixit Dominus in A* [72] requires 12 vocal parts (SSSAAATTTBBB), though no more than six are used in any one movement. The ‘Et in terra pax’ sections of the *Gloria in C No. 1* [123] and *Gloria in A* [122] both require nine vocal parts (AAATTTBBB), and the same section of the *Gloria in G No. 1* [134] and *Gloria in C No. 5* [133] is for 14 parts (SSAAAATTTTBBBB and SSSSAATTTTBBBB respectively), though the remaining sections of each work call for significantly fewer. The *Credo in D minor* [138] expands from four to ten parts (SSSAAATTTBB) for the Crucifixus, while the same section in the *Credo in F* [139] is for eight vocal parts, double that of the rest of the piece. The concertato *Requiem* [93] requires a total of ten parts (SSAATTTBBB), though as with the *Dixit* [72], no more than six are used in any one section. The variation of vocal scorings within each work is a key feature of Lotti’s style, and is not found to as great a degree throughout the works of his Venetian contemporaries, such as Biffi. For instance, Vivaldi’s sacred works feature double choirs, single choirs and sections with solos, duets, trios, but there are no instances of engorgement to a much larger vocal scoring, or the sudden use of four tenor parts for one section that we find in Lotti’s writing.

### 7.2.3. Terraced vocal entries

One of Lotti’s most identifiably idiomatic devices is clearly evident in music with a large number of vocal parts — ‘terraced’ vocal entries. In this device, a succession of vocal parts enters one after another with a point of imitation, from the lowest to the highest. This varies from mere imitative counterpoint in three ways: firstly, by the consistent order of entries; secondly, by the fact that the imitation is modified to produce suspensions; and thirdly, by the fact that all parts continue to sound until a cadence is reached. This cadence

is usually a clear, climactic, focal point towards which the ‘terrace’ has built.

Lotti’s most well known sacred work, the ‘Crucifixus’ section of the *Credo in F* [139], displays this technique at the very start. It is also found in the ‘Crucifixus’ sections of the *Credo in D minor* [138] and the *Credo in B♭ No. 1* [136], and several other works: *Dixit Dominus in A* [73] (from bars 91, 341, 461 (see below)); the ‘Qui tollis’ sections of *Gloria in C No. 1* [123], *in D No. 2* [127], *in G No. 1* [134], and *in G No. 2* [135]; *Gratias* (from b. 5) of *Gloria in D No. 1* [126], ‘Qui sedes’ (from b. 12) of *Gloria in G No. 2*; *Miserere mei in A minor* [86] (bb. 286, 354); and three sections of the *Requiem* [92]: ‘Inter oves’, ‘Oro supplex’, ‘Tuba mirum’). Terraced entries are also used in the ‘Et in terra pax’ of *Gloria in G No. 1* [134], scored for SSAAAATTTTBBBB, rising through the four tenor and four alto parts, each one on the next note of the scale. Although the effect is most noticeable in works with a large number of vocal parts (i.e. more than six), the two stile ecclesiastico settings of *Miserere mei* [88, 90], written in four parts, also open with terraced vocal entries. It is also used three times in the *Benedictus Dominus in C* [59] (starting at bb. 88, 118, 137) and twice in the *Benedictus Dominus in F* [60] (bb. 63, 78).

Fig. 7.5: ‘Judicabit’ from *Dixit Dominus in A* [73], bb. 461-466.

Terraced passages usually involve a swift series of harmonic progressions, with a suspended note in the point of imitation. The sequence of suspension and resolution heightens the effect of the ‘terrace’, as each voice adds to the increasing throng.

As contemporary composers did not so often use the larger choral scorings that Lotti favoured, the scope for terraced entries in the works of others is reduced. The ‘Et

misericordia' section of Vivaldi's *Magnificat* [RV 610] shows a similar style of imitative vocal entry with a suspension into the following chord, but not in terrace order.

Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-ge-ni-es, Et mi-se-ri-cor-di-a ti-men-ti-bus

Fig. 7.6: Vivaldi *Magnificat* [RV 610], bb. 5-8.

In Vivaldi's *Gloria* [RV 589], the 'Et in terra pax' section has the correct terraced order and a similar imitative phrase with suspension, though the tenors and basses stop singing for a bar during the soprano and alto entry. Rather than being an accretion of all four parts, in fact the structure is a two-part figure in the lower parts restated by the top two vocal lines.

Et in ter-ra pax ho-mi-ni-bus, Et in ter-ra pax ho-mi-ni-bus Et in

Fig. 7.7: Vivaldi *Gloria* [RV 589], 'Et in terra pax', bb. 9-15.

Although examples of terrace vocal entries may be found in the music of other Venetian contemporaries, they are markedly less frequent than in Lotti's works, where they are a recurrent device. Biffi's *Credo in D* contains two brief four-part terraces at 'sedet ad dexteram' and 'resurrectionem'; and his concertato *Miserere mei* contains three 'inverted' terraces, in which the uppermost voice starts. Partial terraces are also seen to some extent in Caldara's *Crucifixus* for 16 voices, as described in 7.1.3.

#### 7.2.4. Instrumental repeated notes

Perhaps the most Venetian of instrumental devices is the use of strings to create a strong rhythmic texture with the use of repeated notes. This is a technique much used in works by

Lotti, Vivaldi and many other Venetian composers, in which quaver or semiquaver subdivision of a pitch is used throughout the instrumental forces:



Fig. 7.8: Vivaldi, *Credo* [RV 591], bb. 33-36.

Fig. 7.9: 'Virgam virtutis' from Lotti's *Dixit Dominus in A* [73], bb. 182-190.

In contrast to Vivaldi, Lotti frequently uses one instrumental texture throughout a musical section, such as repeated rhythm, or the unequal dotted rhythms that are feature of his Kyrie settings (see 6.7). However, the short-long Lombardic rhythm (♩.), which Vivaldi is famed for, is rarely used by Lotti. Repeated crotchet rhythms occur frequently as the defining texture of sections written in  $\frac{3}{2}$ , and although these sections are commonly marked 'Adagio', the writing often suggests a faster tempo and more urgent string repetition than the term would suggest.

Fig. 7.10: 'Kyrie' of *Requiem* [93], bb. 1-6.

This latter texture is seen in *Credo in B $\flat$  No. 1* [136] (Crucifixus); *Gloria in D No. 1* [126] (Et in terra pax); *Gloria in F No. 1* [129] (Gratias agimus); *Miserere mei in A minor* [86] (Libera me); *Requiem* [93] (Kyrie, as shown, and Quantus tremor); 'Juravit Dominus' of *Dixit Dominus in C* [73].

### 7.2.5. Detached rhythm

Lotti repeatedly uses a small number of identifiable rhythmic patterns in his string writing. For example, he uses a detached style of accompaniment, signified by a quaver with a quaver rest ( $\text{♪} \text{♪}$ ). This is seen most notably in 'Rex tremendae' of the *Requiem* [93], 'Et in terra pax' of the *Gloria in F No. 5* [133] and 'Qui tollis' of the *Gloria in D No. 1* [126]:

Fig. 7.11: Fig. 6.6: *Gloria in D No. 1* [126], 'Qui tollis', bb. 13-17.

The pattern is also seen in the continuo line of the ten-part 'Crucifixus' in the *Credo in D minor* [138]. Vivaldi uses the same quaver pattern in the continuo and string accompaniment of his Credo's 'Crucifixus' section [RV 591], and his *Dixit Dominus* [RV 807] ('De torrente', bb. 8-10, 44-46). However, while Vivaldi uses this texture briefly amongst other schemes, Lotti tends to use it more extensively throughout a section.

Crotchet notes and rests in the same pattern (♩ ♪ ♪) occur in the ‘Tuba mirum’ section of Lotti’s *Requiem*. This variation, highlighting the two strong beats of a  $\frac{4}{4}$  bar, is also observed in the instrumental accompaniment of the *Credo in F* [139] (bb. 32, 150, 175) and the ‘Laudamus te’ of the *Gloria in G No. 1* [134] (bb. 39, in the woodwind). In triple-time sections, a crotchet on the first beat of the bar followed by two beats’ rest is common (♩ ♪ ♪), notably in ‘Hostias et preces’, *Requiem* [93], (bb. 5, 11, 20); ‘Qui tollis’ of *Gloria in C No. 1* [123] (b. 24); Gloria of *Gloria in G No. 2* [135] (bb. 79).

These patterns are also used alternately between instruments or instrumental groups. In the ‘Et in terra pax’ of *Gloria in C No. 1* [123], the pattern of ♩ ♩ ♩ in the continuo is offset by the violins and violas playing ♩ ♩ ♩:



Fig. 7.12: ‘Et in terra pax’ of *Gloria in C No. 1* [123], bb. 1-5.

The Lento section of ‘Gratias agimus’ in the *Gloria in C No. 3* [125] has antiphonal detached quavers between two string orchestras.

A further variation is the rhythmic pattern of ‘quaver rest, quaver, crotchet’ (♩ ♩ ♩). This is seen throughout the ‘Qui tollis’ and ‘Qui sedes’ sections of *Gloria in G No. 2* [135] and the ‘Cor mundum’ section of *Miserere mei in A minor* [86] (bb. 352-366), where the first violin is in antiphony with all the other string instruments, playing the rhythm one beat later:



Fig. 7.13: ‘Qui tollis’ of *Gloria in G No. 2* [135] (*Missa Sapientiae*) bb. 1-4.

The ‘Domine Fili’ of the *Gloria in D No. 1* also displays this texture, first without antiphony

at bar 10, then antiphonally between the two violins at bar 28 and subsequently. This syn-copated antiphonal pattern provides a constant quaver pulse, but in a more inventive and subtle manner than all instruments playing steady repeated notes. Vivaldi uses the same texture in the *Christe* section of his *Kyrie* [RV 587], bb. 26-29, 31-32, 58-60, though does so much more briefly than Lotti's sustained usage. A similar rhythm is also found in Biffi's *Miserere* (*Quoniam iniquitatem*), where the first violin alternates with the other strings, over an alto solo. Like Lotti's usage, this is the defining texture of the entire section.

Exploring instrumental textures in this way was entirely typical of Lotti's generation. By contrast, composers of the previous generation, such as Francesco Cavalli (1602 - 1676) tended not to use instruments for such textural effects, but rather as 'extra voices' that provided further counterpoint to the vocal lines, ritornelli between choral sections, or doubled the vocal parts. Similar alternating instrumental textures to those used by Lotti continue to be seen in the music of Classical era composers, such as in the opening of Mozart's *Requiem* [K. 626].

### 7.2.6. The first violin

Lotti's use of the first violin in rhythmic antiphony to the other instruments, seen above, is by no means an isolated example. The 'Juravit Dominus' (bb. 321-360) of *Dixit Dominus in A* [73] also has the first violin in antiphony to the other instruments:

321 **Largo**

The musical score shows five staves. The top staff is Violin I, marked 'Largo'. It plays a rhythmic pattern of quarter notes and rests. The other staves (Violin II, Viola, Cello, and Double Bass) play a steady pulse of quarter notes. The key signature is one sharp (F#) and the time signature is common time (C). The measures shown are 321 through 325.

Fig. 7.14: Introduction of 'Juravit' from *Dixit Dominus in A* [72], (bb. 321-325).

The opening of *Miserere mei in A minor* [86], in  $\frac{3}{2}$ , has a similar texture:



The musical score shows five staves for Violin 1, Violin 2, Viola 1, Viola 2, and Continuo. The key signature is one flat (B-flat), and the time signature is 3/4. Violin 1 plays a melodic line, while the other instruments provide harmonic support.

Fig. 7.15: Introduction of *Miserere mei* in *A minor* [86], (bb. 1-6).

More obvious antiphony between the first violin and the remaining strings is a feature of the *Christe* of the *Kyrie in F No. 1* [117]; ‘*A soli ortu usque*’ of *Laudate pueri for SSB* [83]; and ‘*Suscitans a terra*’ of *Laudate pueri for SSA* [84]. This separation of the first violin part from the other strings also takes a different form in sections where the lower strings combine to provide a simple accompaniment to a more florid, virtuosic top line, such as throughout the *Credo in F* [139].

### 7.2.7. Instrumental doubling

Lotti frequently uses the instruments to double the vocal lines, particularly in four-part fugues and sections in the ‘*a cappella*’, ecclesiastico style. As we have already seen, where he does, he employs a particular strategy. The first violin doubles the alto part, up an octave; the second violin doubles the soprano part at pitch; the viola doubles the tenor part, and the continuo line doubles the bass. (Oboes will each double a violin part.) Other composers, including Vivaldi, occasionally employ this method, but depart from it more readily. Lotti is almost entirely consistent in his use of this scheme. Where there are two viola parts, there is less doubling — fugues in works with these scorings have instrumental interludes and more complex accompaniment than those scored with only one viola part.

Lotti very occasionally writes the two violin parts in unison, something which Vivaldi does much more frequently in his sacred music. Where doubling of the two violins does occur, it tends to be when all strings play in unison, rather than combined violins with independent violas and bassi.



33

de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram,

de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram,

de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram, de-pre-ca-ti-o - nem nos-tram,

su - sci-pe de-pre-ca-ti-o - nem nos-tram, su - sci-pe de-pre-ca-ti-o - nem nos-tram, su - sci-pe

Fig. 7.17: 'Qui tollis' from *Gloria in G No. 1* [134], bb. 33-37.

This pattern is often seen in the 'Laudamus te' sections of several of the Gloria settings.

### 7.2.9. Use of diminished seventh chords

A powerful harmonic resource of the late Baroque was the diminished seventh chord, which Lotti readily uses in cadences. These are employed in two principal ways: a diminished seventh chord on the sharpened subdominant, moving to the dominant before resolving to the tonic; and also on the leading note, resolving directly to the tonic. In *Dixit Dominus in G minor* [76], the following cadence has a diminished seventh chord on B, leading to the C major chord that concludes the cadence:

89

bit, ju-di-ca - bit, in na-ti - bit, ju-di-ca - bit, in na-ti - bit, ju-di-ca - bit, in na-ti-o - bit, in na-ti - bit, ju-di-ca - bit, in na-ti - bit, in na-ti -

Fig. 7.18: *Dixit Dominus in G minor* [76], bb. 89-93.

In *Ad Dominum cum tribularer* [67], bar 98 has a diminished seventh on F $\sharp$ , leading to G minor, the subdominant of D major to which the cadence ultimately resolves:

94

bit, ju-di-ca - bit, in na-ti - bit, in na-ti - bit, in na-ti - bit, in na-ti -

Fig. 7.19: *Ad Dominum cum tribularer* [67], bb. 94-99 (part reduction).

Similar harmonic movement can be seen notably in *Beata es, Virgo Maria* [12] (b. 83), *Salve regina a 4* [34] (b.17), *Miserere mei in G minor* [90] (bb.55-56, 135, 237, 264), *Miserere in E minor* [89] (bb. 306-309), the final cadence of 'Cruxifixus' in the *Credo in G minor* [140] and many other points throughout both concertato and ecclesiastico settings.

### 7.2.10. Diverging unison

Lotti commonly writes two voices in unison before one voice rises by one step, leaving the original note suspended in a new chord. This is seen in the *Credo in F* [139] where it appears seven times (bb. 5, 32, 48, 175, 193, 260, 262); and also in the *Credo in D minor* [138] (from b. 195); *Dixit Dominus in A* [73] (b. 326); *Gloria in C No. 1* [123] ('Et in terra' b. 4); *Gloria in G No. 1* [134] ('Et in terra' b. 12); *Gloria in G No. 2* [135] ('Gloria' bb. 23, 29, 37; 'Gratias' bb. 15, 17); *Kyrie in B $\flat$*  [110] (b. 6); *Kyrie in C* [111] (b.1); *Miserere in C minor* [87] (b. 1) and the Introit of the *Requiem* [93] (bb. 1, 58):

Fig. 7.20: *Credo in F* [139], bb. 175-183.

Fig. 7.21: *Dixit Dominus in A* [73], bb. 326-332.

It is frequently, though not always, written over a ground bass. These phrases often form a sequence, with other pairs of vocal parts repeating the phrase in a new key. The *Credo in G minor* [140] has a phrase with a diverging unison in the two alto parts, which then modulates to accommodate a repetition by a pair of each voice type in turn. While this figure may simply be thought of as an entirely commonplace suspension, Lotti's widespread reliance on this specific device goes far beyond the usage of his contemporaries.

### 7.2.11. Chromaticism

It has already been shown in Chapters 5 and 6 that Lotti is a keen exponent of chromaticism within imitative counterpoint in his stile ecclesiastico works (such as *Ad Dominum cum tribularer* [65], b.58 onwards; *Miserere mei in G minor* [90], b. 180 onwards). This is also evident in sections of his concertato works, such as ‘Inter oves’ from the *Requiem* (Fig. 7.22), as well in instrumental accompaniment to melodic arias (Recordare of *Requiem*).

Fig. 7.22: ‘Inter Oves’ from *Requiem* [93]: bb. 32-42.

Lotti’s use of chromaticism is widespread, not only as a melodic device in lengthy imitative points, but as a tool for modulation. Chromatic movement frequently acts as the leading note into a new key:

Fig. 7.23: *Laudate Dominum omnes gentes* [81], bb. 43-47.

In this typical example, the section is nominally in A major (though only two sharps are given in the key signature), and chromatic movement in the tenor line in bar 43 leads us to E major, before further rising chromaticism in the bass in 44-45 brings us to B major. This technique is far from unique, but its repeated usage does identify Lotti as a composer whose use of chromaticism is increasingly modern, even within the supposedly old-fashioned

ecclesiastico idiom.

### 7.2.12. Fugues

Lotti shows himself to be a master of fugal composition. Almost all of his stile concertato works end with a four-part fugue: the final Kyrie; the ‘Cum Sancto Spiritu’ of the Gloria; ‘Et vitam venturi’ of the Credo; and ‘Et in saecula saeculorum’ of the psalm settings. This is of course to be expected in a composer of Lotti’s era: Caldara’s masses, such as the *Missa Dolorosa*, conclude each movement with a fugal section; Vivaldi also uses fugues at the conclusion of most of his sacred music, such as the *Gloria in D* [RV 589], and the practice continued well into the Classical era. The fugue subjects of Lotti’s Kyries, particularly, seem deliberately contrived to show off his skill as a composer by purposefully containing awkward intervals and chromaticism. Many of these were composed after his appointment to the post of first organist at San Marco in 1704, at which time he may well have wanted to demonstrate his compositional abilities:

#### Kyrie in C minor



#### Kyrie in D minor



#### Kyrie in E minor



#### Kyrie in G minor No. 2



Fig. 7.24: Fugue subjects of selected Kyrie II settings.

Lotti’s fugues are not merely simple contrapuntal expositions of four parts, they comprise many devices commonly used in fugues of the late Baroque: there are instrumental interludes with their own expositions of the subject, stretto restatements, and modulated forms of the subjects in a succession of keys, eventually returning to the original tonic. Falling chromatic fourths, a frequent device in Lotti’s writing, are evident in many of his fugue subjects. Lengthy dominant pedals often feature towards the end of the fugues,

anticipating the resolution to the tonic at the conclusion of the work. The *Credo in G minor* [140] concludes with an eight-part section which, if not a true fugue, has three overlapping points of imitation in a heavily contrapuntal texture.

### 7.3. Reuse of material

There is of course nothing unique about a prolific composer of this era reusing his own material in later works. Vivaldi has been noted as a frequent self-borrower.<sup>19</sup> Chapter 6 has already detailed the reuse of music in Lotti's *Requiem* settings, the *Miserere mei* settings, the *Kyries in F* and *Glorias in F*, which feature identical or similar music at the same text point. However, Lotti's reuse of material was not just confined to the same text points. Chapter 5 has shown how the instrumental opening of the 'Qui tollis' from the *Gloria in G No. 1* [134] is reused not only in the four-part hymn setting, *Jesu dulcis memoria* [4], but also in the *Benedictus Dominus Deus in C* [59], where it is transposed into E minor. There is also the repetition of an idiomatic cadence in *Credidi* [72], where it appears in a four-part chorus, and *Dixit Dominus in G minor* [76], where it is in a solo aria with instrumental accompaniment. (See 5.10: False relations).

Another example of reuse between the concertato and ecclesiastico works is in the point of imitation at the start of the Kyrie from the *Messa del primo tuono* [104], which is used as the subject of a fugue in the *Kyrie in D minor No. 3* [115]:



Fig. 7.25: Fugue subject from *Kyrie in D minor No. 3* [115], bb. 220-226.

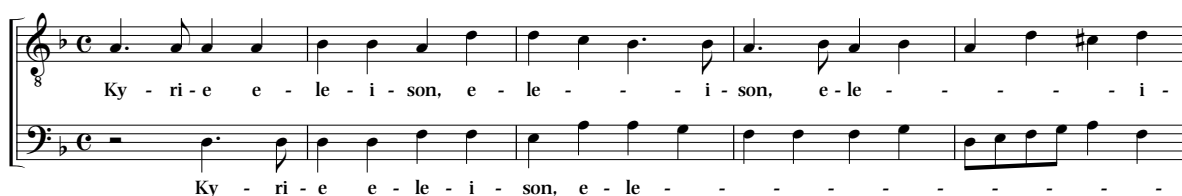


Fig. 7.26: Opening of Kyrie, *Messa del primo tuono* [104], bb. 1-5.

Another obvious self-borrowing is found instrumental introduction in *Confitebor tibi No.*

19: 'Any view of Vivaldi's music as inherently 'organic' must crumble before the fact of his self-borrowing, which both in incidence and pervasiveness greatly surpasses the showing of Bach and even Handel.' Talbot, *Vivaldi*, p. 87.

3 [71], which seems to be echoed in the 'Gloria Patri' of *Domine ad adjuvandum me* [16] (though which came first is not known):



Fig. 7.27: *Confitebor tibi* No. 3 [71], start of 'Memor erit' section, bb. 287-290.



Fig. 7.28: *Domine ad adjuvandum me* [16], start of 'Gloria Patri' section, bb. 108-110.

Despite the difference of metre between the two examples, the melodic and harmonic forms are substantially preserved, including the cross-relation of E $\flat$  in the bass following E $\natural$  in Oboe 1. The use of oboes as the melodic instruments above a basso continuo in both instances is also a point of similarity.

Lotti also reuses material between liturgical, non-liturgical and secular works. An example of this reuse is the similarity between the fugue subjects and countersubjects in the *Kyrie in G minor* No. 2 [121] and *In omni tribulatione nostra* [22], (often entitled 'Offertorium' in the sources). The subject (in the top line of Figs. 7.18 and 7.19, in E minor in the Offertorium and D minor in the Kyrie) has slight differences in the two contexts, but the shared descending chromatic pattern is clear. The countersubject (in the bass of the Offertorium and the alto of the Kyrie) is a sequence of descending scales. The second soprano in the Offertorium and tenor in the Kyrie both have a codetta of falling fifths and rising fourths:



19

Duc nos in vi - am pa - - - - - cis,  
Is - ra - el, no - cte ro - ga - mus, no - cte ro - ga - mus, no -  
no - cte ro -  
pa - - - - - cis, o rex Is - ra - el, o rex Is - ra - el,

Fig. 7.29: *In omni tribulatione nostra* [22], bb. 19-22.

135

Ky - ri - e e - le - - - - - i - - - son, e - le -  
son, e - le - - - - - i - son, e - le -  
son, e - le - i - son, e - le - i - son,  
son, e - le - i -

Fig. 7.30: *Kyrie in G minor No. 2* [121], bb. 135-138.

Lotti did not just re-use music from one sacred work to another: he also transferred material between sacred and secular works. The opening of the soprano solo 'Gratias agimus tibi' in the *Gloria in F No. 1* is all but identical to the introduction to the aria 'Padre, addio' from *Alessandro Severo*:

Violin I  
Violin II  
Viola  
Basso continuo

Fig. 7.31: Instrumental introduction of 'Padre, Addio' from *Alessandro Severo*.

137

Violin  
Viola  
Basso Continuo

Fig. 7.32: Instrumental introduction to 'Gratias agimus', *Gloria in F No. 1* (bb. 137-141).

Lotti's contrafacta sacred songs, some of which were written originally as opera arias and given quasi-religious poetry for use as solo motets, could also be considered as wholesale reuse, assuming that it was Lotti himself who applied the poetic, quasi-religious texts to his opera arias works. Lotti also reuses material from one secular work to another: the Sinfonia at the start of the opera *Alessandro Severo* is clearly the model for the Sinfonia of *Giove in Argo*, having a similar structure and many of the same motifs and even harmonic patterns.

An abundance of evidence shows that Lotti maintains a consistent style across his entire oeuvre, reusing and reworking music between stile concertato and stile ecclesiastico; between secular aria and solo motet; between mass setting and non-liturgical chorus; between one opera and another; and between sacred work and opera aria, enabling him to place the same musical phrase in a variety of different contexts.

#### 7.4. Cantata style

Despite the rich seam of 'a cappella' contrapuntal writing in the concertato settings, Lotti employs a style in those works that is not found in the ecclesiastico settings: this is seen in the 'aria' or cantata sections of concertato works. There is some continuity between Lotti's secular writing and the cantata sections of his sacred works written for solo voice (or small soli ensemble) and continuo, with or without further instrumental accompaniment. Whilst a thorough examination of Lotti's operatic works and secular arias is outside the scope of this investigation, a brief comparison of Lotti's writing in this area is relevant to a discussion of his cantata-style sacred compositions.

Lotti's sacred aria-style sections are either solos, duets or trios. Unsurprisingly, the vocal writing has a much greater use of lengthy melismas, quaver and semiquaver runs and ornamented melodic lines than the tutti 'a cappella' sections. They feature a reduction in instrumental parts from the tutti sections: sometimes to only continuo, sometimes to continuo and one solo obbligato instrument; sometimes to a small subset of the tutti instruments. Whatever forces are used, the music is technically more demanding to perform for both singers and players. All of the above can also be said of the secular arias and operas: there is the same style of vocal writing, and the instrumental forces are usually considerably smaller than those in Lotti's church music, and there is much more doubling.

Both violin parts often play in unison in introductory material, dividing into two parts for lighter material that accompanies one or more voices.

In the stile concertato works, several sections are written for solo and continuo alone. These often have plain, unremarkable yet lengthy continuo introductions, which might suggest that a highly ornamental elaboration was expected. Others have melodic continuo lines, which pre-empt the vocal melody:



Fig. 7.33: 'Excelsus super omnes' from *Laudate pueri a 4* [85], bb. 65-68.

A similar instance of a theme being stated in the continuo introduction before the vocal line (also in  $\frac{12}{8}$ ) can be seen in this secular aria, *Fili crudel*:



Fig. 7.34: The soprano aria *Fili crudel*, bb. 12-15.

There is very little to identify each of these works as being specifically written in a 'church style' or a 'theatre style'. The music of these arias could be switched and performed in either church or theatre (with suitable texts) without any discernible alteration.

There are also sections written for solo voice and continuo with violin or oboe obbligato:



Fig. 7.35: Opening bars of 'Qui Mariam' from *Requiem* [93].

and a much greater use of obbligato solo instruments in Lotti's sacred works than in his opera arias. In the latter, the instrumental accompaniment is generally scored for small

ensembles whose members have equally important parts. Although obbligato instruments are not unheard of in his operas, (such as the mandolin accompaniment to *Lascia che nel suo viso* in Act 2 of *Teofane*), virtuoso instrumental accompaniment is considerably more common in the aria-style sections of Lotti's sacred works. The oboe is regularly paired with an alto solo in the sacred arias, though this scoring is rarely seen in the operas. Instrumental ritornelli and other interludes are a feature in both sacred and secular arias, though this is more evident when the instrumental scoring gets beyond one or two instruments.

One fundamental structural difference between Lotti's solo sections in sacred works on one hand and his secular arias and *cantate di camera* on the other is the lack of a 'da capo' structure in the sacred works. Lotti's secular arias are all in two sections with a repetition of the first section, as was the style of the day. They are also frequently found in a 'RARA' double-aria form: recitative at the start, followed by the first aria (with A and B sections and da capo), then another recitative followed by a second aria, related in theme and with continuing text. The second aria would also have A and B sections and a da capo. Lotti's cantatas found in 18th-century compilation volumes are generally for continuo only, though the majority of arias found within surviving operas are accompanied by strings. (Woodwind sections of two oboes and bassoon are rarely seen in Lotti's secular works.) All Lotti's sacred aria sections are through-composed with no A-B structure and no repeats, except for instrumental ritornelli at the beginning and end of the section. (There is no recitative, either.) Lotti's solo motets, some of which are originally secular compositions, are constructed with repeated A-B sections, divided by recitative or instrumental ritornelli, with an Alleluia section at the end.

#### 7.4.1. Vocal melismata

In solo, ensemble or other sections that might be described as arioso or cantata-like, Lotti frequently uses long, ornamented melismatic passages. This is an almost indispensable feature of the late Baroque, pre-Classical and Classical styles. However, the practice was not observed universally. For example, Antonino Biffi's concertato music has much fewer melismatic passages, not one of which is longer than two or three bars. This is in direct contrast to Lotti's works:



Fig. 7.36: 'Domine Deus, Rex caelestis' from *Gloria in G No. 2* [135], bb. 57-63.



Fig. 7.37: 'Gratias agimus tibi', from *Gloria in G No. 1* [134], bb. 28-32.

These melismatic passages often include repeated notes or rests:



Fig. 7.38: *Dixit Dominus in A* [73], 'Tecum principium', bb. 285-287.



Fig. 7.39: *Dixit Dominus in A* [73], 'De torrente', bb. 595-604



Fig. 7.40: *Gloria in D No. 2* [127], 'Domine Deus, Rex caelestis', bb. 115-121.

Repeated vocal notes are occasionally found in tutti, choral sections, such as in the *Credo in D minor* [138] 'Et resurrexit', but the increased occurrence in the solo and soli ensemble sections hints at the device being a more particular feature of the 'cantata-like' sections than of Lotti's 'tutti' choral writing. This is one way in which the difference between Lotti's style for solo ensembles and choruses can be observed.

## 7.5. The 'galant' style

Lotti's sacred music regularly uses short phrases articulated by frequent cadences, stepwise sequential modulation, sevenths and diminished sevenths chords, and set-piece 'schemata' — stock musical phrases employed conventionally. It has an emphasis on structure and the use of rhythm and silence, 'light and shade' contrast, and ornamented lines. All of these

are features of the galant, pre-Classical style that swept across Europe in the first half of the eighteenth century. The galant style is usually associated with courtly secular music — such as keyboard suites and instrumental sonatas — however, it was equally capable of being employed in sacred music, as Robert Gjerdingen point outs:

While many galant works do have a thin texture, a sprightly mood, a clearly defined melody and bass, frequent points of articulation and cadence, and simple schemes of repetition or contrast, many other equally galant works do not. There were tightly woven fugues, sacred masses with full chorus, complex orchestral works, grand scenes of serious opera, tedious pedagogic works, fantastic bravura works....<sup>20</sup>

In his book on the galant style, Robert Gjerdingen identifies and defines the stock musical phrases that are characteristic of the galant style, known as ‘schemata’, and many of these can be found in Lotti’s concertato works. One of the most quintessential schemata in the galant style is what Gjerdingen calls ‘the Cudworth cadence’. The key features of this cadence are the descending scale in the melody over III - IV - V - I in the bass. An example of this can be seen from the third beat of bar 638 in the *Miserere mei in C minor* [87]:



Fig. 7.41: Cudworth cadence in *Miserere mei in C minor* [87].

Lotti also uses the schema known as a Prinner (a scale of four notes descending to the tonic in the bass, accompanied by thirds (tenths) in the upper part, seen here from the third beat of bar 32 of ‘Domine Deus, Rex caelestis’ in the *Gloria in D No. 1*:

The image shows a musical score for three parts: Vln (Violin), S (Soprano), and Vc. (Violoncello). The key signature is D major (two sharps). The time signature is 4/4. The score is for bar 32. The Vln part has a melodic line with eighth and sixteenth notes. The S part has a vocal line with lyrics: 'ter om-ni - po - tens, De - us Pa - ter, Pa - ter om-ni - po - tens.' The Vc. part has a bass line that descends from G4 to D3, passing through F#4 and E4, which corresponds to the Prinner schema mentioned in the text.

Fig. 7.42: ‘Prinner’ in ‘Domine Deus, Rex caelestis’ of *Gloria in D No. 1* [126].

20: Robert O. Gjerdingen, *Music in the Galant Style* (Oxford: OUP, 2007), p. 6.

Other schemata used by Lotti include the ‘fonte’, which is a short music phrase performed in a minor key, repeated down one step in the major. An instance of this is in the *Miserere mei in C minor* [86], as part of a larger sequence. In this example, the melody is in the violin (in sixths with the soprano) in bar 76, on G minor, followed by the same passage down a step, on the dominant:

Fig. 7.43: ‘Fonte’ in *Miserere mei in C minor* [86].

## 7.6. The ‘a terra’ style

In his 1854 history of Venetian music, Francesco Caffi described Lotti as a master of a style which he describes as ‘a terra’:

This distinguished writer really is required to speak worthily of the mass with vespers in the ‘a terra’ style by Lotti, composed for four voices, which was performed each year on the anniversary of the titular saint in the church of S. Geminiano, where he had also the honour of a burial and headstone.<sup>21</sup>

Caffi also recalls the words of the Venetian church musician Padre Anselmo Marsand (1769 - 1841):

The so-called ‘a terra’ style disappeared into oblivion because of its difficulties, both internal and external, as today there lacks a copious number of good singers, and robust voices provided by the same, necessary to have the magic stand out, as I heard for the last time to my great pleasure performed in the church of S. Geminiano with the music of our own famous master Lotti, in my opinion unique, and which in this genre is superior

21: ‘Egregio scrittore veramente richiederebbesi a degnamente parlar della messa co’vespri nello stile “a terra” da Lotti composta a quattro voci, ch’era nello ricorrenza del Santo titolare ogni anno eseguita nella chiesa di S. Geminiano, ov’egli ebbe pure onor di sepoltura e di lapide.’ Caffi, *Storia*, pp. 266-267.

to the famous Marcello.<sup>22</sup>

Other works by Lotti have also been described with the phrase ‘a terra’. The library catalogue of the Biblioteca Nazionale Marciana (I-Vnm) uses the term in a number of manuscripts of Lotti’s works. Two introits for tenor and bass: *In Virtute* [22] and *Terribilis est* [38]; the hymn *Crudelis Herodes* for TTB [2]; three settings of *Salve Regina* for tenor and bass [31-33]; a *Magnificat* for two voices [59]; and one mass for two voices [97], are all given this description:

Cod.It.IV.1737 (=11344): *Crudelis Herodes* Inno per la S. Epifania a 3. voci, **a terra** del M. D. Antonio Lotti, tratto da una Corale Mss. della Chiesa di S. Giuliano in Venezia.

*In virtute* Introito per un Martire a 2. voci **a terra** del M.o D. Antonio Lotti, tratto da un Corale Mss. della Chiesa di S. Giuliano in Venezia.

*Terribilis est* Introito per la Dedicazione della Chiesa a 3. voci, **a terra** del M.o D. Antonio Lotti, tratto da un Corale Mss. della Chiesa di S. Giuliano in Venezia.

*Salve Regina* a 2. voci, **a terra**, del Sig. M.o D. Antonio Lotti tratte da un Corale Mss. della Chiesa di S. Giuliano in Venezia.

Cod.It.IV.1738 (=11309): *Messa spezzata in Do* a due voci **a terra**, del Sig.r Maestro Antonio Lotti tratta da un Corale Mss. della Chiesa di S. Giuliano in Venezia. # 2.a Messa simile in Re min. a due voci dello Stesso Autore.

Cod.It.IV.1739 (=11310): *Magnificat a terra*, a 2. voci, spezzato in Sol min del celebre D. Antonio Lotti Tratto da un Corale Mss. della Chiesa di S. Giuliano in Venezia.<sup>23</sup>

It is not clear what the ‘internal and external difficulties’ that Marsand alludes to might be, nor what the exact characteristics of ‘a terra’ style are. It is also not known whether it is a term that Lotti himself would have recognised, or whether it was devised at some point afterward, though it has so far only been found in manuscripts from the late 18th and early

22: ‘Lo stile così detto “a terra” è andato in dimenticanza per le sue difficoltà interne, ed anche esterne; mancando in oggi numero copioso di bravi cantanti e di robusta voce forniti al medesimo necessario per dagli il dovuto magico risalti; come per l’ultima volta l’ho sentito con mio gran piacere eseguito in chiesa S. Giminiano colle musiche del nostro, e unico secondo il mio parer, celebre maestro Lotti, che in tal genere, a mio avviso, è superiore anche al celebre Marcello.’ Caffi, *Storia*, pp. 267-268.

23: Catalogue entries from the Biblioteca Nazionale Marciana, Venice. (Bold emphasis mine.) The words *spezzata/spezzato* (‘split’) in the descriptions of the two-part Mass and Magnificat seem to refer to the works themselves, not the voices. As the works are only scored for two voices, this does not seem to describe the Venetian polychoral practice of ‘cori spezzati’. The music is also described as being for S. Zulian and not S. Marco. It might refer to the fact that parts of the texts are not set, requiring plainchant to be sung. See 5.6.



19th century. Other 18th-century composers also have works described as ‘a terra’ in the Biblioteca Nazionale Marciana catalogue: Giovanni Zorzi, Jacopo Tommasini, Bonaventura Furlanetto (1738 - 1817) and Anselmo Marsand himself. The common factor seems to be that the works are all for men’s voices: either TB or TTB. It could be thought that ‘a terra’ means ‘for lower voices’, though it is unsatisfactory to call that a ‘style’ of music, which is how Caffi and Marsand describe it. Another point against such an assertion is that Caffi writes ‘a terra ... for four voices’. The two works of Lotti known to be performed in San Geminiano (and thus fitting Caffi and Marsand’s description) every year in January are his *Messa di Requiem* for four voices [92] and the setting of Psalm 119, *Ad Dominum cum tribulaver* [65], and these are scored for soprano, alto, tenor and bass.

It is not a huge leap to suppose that Lotti’s ‘earthy’ works are the more ‘grounded’, traditional and devotional, and that therefore Lotti’s ‘a terra’ works are his stile ecclesiastico works. However, the exact definition of this phrase remains to be uncovered. Marsand also suggests that Marcello’s music in this genre is not the equal of Lotti’s (presumably this does not include the concertato *Estro poetico-armonico* for which he is famous), though little of Marcello’s other sacred music survives. However, he is known to have written masses, magnificats and motets for three and four voices in the ecclesiastico style.

### 7.7. Works with spurious attribution to Lotti

Having undertaken a thorough assessment of Lotti’s style —the structures and devices that he favours or rigorously adheres to— it is possible to argue against the attribution of source material to Lotti, where it falls far from the mark.

The British Library (GB-Lbl) holds a manuscript in score of a Kyrie and Gloria, entitled ‘Mass for five voices’, bearing a pencil marking of ‘Lotti?’ on the first page.<sup>24</sup> However, there are many features which are not idiomatic. The Kyrie has four sections of alternating Kyrie/Christe and no final fugue. The Gloria is scored for two bass ‘corni’ and a trumpet. There are sextuplet notes in the strings. The textual division is entirely different from Lotti’s usage: there are two sections for ‘Qui tollis’. ‘Quoniam’ is a soprano solo. ‘Cum Sancto Spiritu’ does not start as a fugue, but after an instrumental introduction, uses homophonic

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24: GB-Lbl: Add MS 14176.

vocal writing. The Amen introduces some points of imitation, but not a fugue, and the homophonic style returns for a final succession of ‘amens’. Generally, the style of the music suggests the latter half of the 18th century. The attribution to Lotti may arise from the next manuscript in the collection, Add. MS 14177, which does contain works by Lotti. There is little to connect the two manuscripts, except that they were both part of a collection compiled by Gaspare Selvaggi (1763 - 1856), according to the British Library’s catalogue entries.

Another concertato mass setting ascribed to Lotti is listed in the Dresden Sächsische Landesbibliothek – Staats- und Universitätsbibliothek.<sup>25</sup> This contains several features that are highly uncharacteristic of Lotti’s mass settings. The Kyrie is through-composed, without any sections; the Gloria and Credo require an intonation; the movements do not end with fugues or even contrapuntal sections; the doubling scheme of the strings does not follow Lotti’s standard pattern. The Sanctus, Benedictus and Agnus are set to music. The music is more in keeping with the Classical era that followed after Lotti’s death.

A setting of *Alma redemptoris mater* [154], found in only two sources, has also been placed in the spurious category.<sup>26</sup> Two things weigh against it: firstly, it is scored for double choir, in a true antiphonal style, unlike any of Lotti’s other ecclesiastico works. While it could be a valid exception, the attribute raises suspicion, which is confirmed by the style of the music, being much more in keeping with the first half of the seventeenth century, or even earlier, than that of Lotti’s stile ecclesiastico. There is none of his usual chromaticism, dissonance or modern harmonic progressions. (See Appendix B.4 for a transcription of the music.)

## 7.8. Conclusion

A comparison of the music of Lotti’s closest Venetian contemporaries shows that they all followed established conventions, ‘ploughing the same furrow’ as a result of their shared heritage and environment. This shared style contained a wide range of idioms, from the stile antico to the galant, allowing these composers to produce innovative work in the latest style, while calling upon a similar wealth of cultural tradition. However, in spite of this

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25: D-Dl: Mus 2159-D-13.

26: D-Bsb: Mus.ms. 13175; D-TRb: 104/130 12 (Nr. 2).

common ground, there are clearly observable, significant differences between the Venetian Antonios: Vivaldi, Caldara, Lotti and Biffi. It is possible to distinguish Lotti's music from that of his contemporaries by the devices he uses, the conventions that he adheres to, and the manner in which he applies them.

In this light, it is worth reviewing the following sentences in Hansell and Termini's article on Lotti in *New Grove*:

He was an exponent of the robust Baroque style of the late 17th century who had no difficulty adjusting to the 18th-century neo-classical taste favouring more clearly regulated harmonies and lighter textures. Perhaps better than any other composer of his time, he bridged the late Baroque and early Classical periods.<sup>27</sup>

In this chapter, it has been shown that Lotti's music covers an extraordinary range of musical language: from the strict counterpoint of Palestrina, through the *stile misto* of the 17th century and the Rococo concertato style of the late Baroque, all the way up to the galant, pre-Classical style. That he was able to do so seamlessly within different sections of the same work is all the more remarkable. Despite the occasional reuse of existing material and the seemingly self-imposed structural conventions, Lotti is a highly inventive composer, creating new themes, subjects and motifs throughout his work. Indeed, if there is any criticism of Lotti's music, it is perhaps that he is too inventive. Rather than develop one theme significantly, he will instead follow it with a new idea. His concertato works are divided into several sections, many of them very short in length, with little scope to explore diversion and development. This may be a practical consideration for the need to 'get through' lengthy texts within the liturgy.

If we are looking for a significant division within Lotti's style, then, it is not *stile ecclesiastico* and *stile concertato*; nor *stile antico* and *seconda prattica*: but rather 'a cappella' and 'cantata'. Much of Lotti's tutti polyphonic music could appear in either ecclesiastico or concertato settings; but in the concertato works we see more ensemble music in a thoroughly modern 'cantata' style, which could just as readily be applied to his secular works.

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<sup>27</sup>: Hansell and Termini, 'Antonio Lotti', *Grove Music Online*.



## 8. Lotti in Context: Influence and Impact

Through his work in Venetian churches, opera houses and other institutions, Lotti worked alongside many highly skilled and talented musicians. In Dresden, he worked with some of the finest musicians of the day: the star castrato Senesino; the violinists Jean Baptiste Volumier and Johann Pisendel; the woodwind player J.J. Quantz and many others. He met Handel and may have met J.S. Bach, and swapped compositions with Marc' Antonio Ziani at the Imperial court in Vienna. His music was performed as far afield as Naples and London, and came to the attention of some of the leading musical figures of his day, and of the following generation. In this chapter, I aim to show how, and to what extent, Lotti's music influenced his contemporaries and his pupils.

### 8.1. Antonio Vivaldi (1678 - 1741)

The similarities between Vivaldi and Lotti have been discussed in the previous chapter, and while most can be considered as the product of the contemporary culture and heritage that the two composers drew upon, two direct borrowings from Lotti have so far been identified in Vivaldi's works. Both are from Lotti's published collection of madrigals, *Duetti, terzetti e madrigali a piu voci* (Venice, 1705). A theme from Lotti's *Inganni dell'umanità* is used as the basis of the 'Gloria Patri' of Vivaldi's *Dixit Dominus* [RV 595]. The final section of *Moralita d'una perla* is the inspiration for Vivaldi's serenata *La Senna festeggiante* [RV 693].<sup>1</sup> The theft is disguised, as we might expect, for a work that would be performed so close to the source.

However, this is by no means the only similarity between the two that hints at direct influence. Anne-Marie Forbes has shown that Vivaldi's *Gloria* (RV 589) and Lotti's *Gloria in D No. 1* [126] have similarities in terms of tonality and vocal forces across the eleven separate sections in both works:<sup>2</sup>

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1: Kees Vlaardingerbroek, 'Vivaldi and Lotti. Two Unknown Borrowings in Vivaldi's Music', in *Vivaldi vero e falso: Problemi di attribuzione* (Florence: Olschki, 1992), pp. 91-108.

2: Forbes, *A Venetian festival Gloria*, pp. 253-263.

Section	Lotti	Vivaldi RV 589	Lotti	Vivaldi RV 589
Gloria	D maj	D maj	SSATB	SATB
Et in terra pax	B min	B min	AATTB	SATB
Laudamus te	A maj	G maj	SSATB	SS
Gratias agimus	E min	E min	SSATB	SATB
Domine Deus	G maj	C maj	S solo	S solo
Domine Fili	D maj	F maj	SATB SATB	SATB
Domine Deus	D min	D min	SAB	A solo, SATB
Qui tollis	E min	E min	SSATB	SATB
Qui sedes	B min	B min	A solo	A solo
Quoniam	D maj	D maj	SSATB	SATB
Cum Sancto	D maj	D maj	SATB	SATB

Table 8.1: Key signature and scoring of sections in Vivaldi RV 589 and Lotti's *Gloria in D No. 1* [126].

The vocal scoring similarities are unremarkable, other than the scoring of two of the solo sections, which may well draw upon a tradition. However, the key signatures show clear concordance in all but three sections, and the parallels do not stop there. There are further coincidences between the sections of each work in terms of texture and tempi, and even metre. The same three sections are in triple time: 'Et in terra pax', 'Domine Fili' and 'Qui sedes'; the remaining sections are in duple metres. It is perhaps unsurprising that each section would reflect the nature of the text in some way — the 'Gloria' is likely to be 'glorious' for example. In the 'Et in terra pax', as well as similar metre and the same key being used, both works feature long, drawn-out vocal lines with suspensions over a string accompaniment of repeated notes. That having been said, each composer uses his own idiom to produce notably different treatments:

The image displays a musical score for the 'Et in terra pax' section of Lotti's *Gloria in D No. 1*. It features five staves: three for strings (Violin, Viola, Bass) and two for voices (Soprano and Alto). The key signature is D major (two sharps). The string parts consist of continuous eighth-note patterns. The vocal parts enter with a long, sustained note, with the lyrics 'Et in ter - - - ra, in' written below the notes. The score is marked with a '10' at the beginning of the vocal staves.

Fig. 8.1: 'Et in terra pax', Lotti *Gloria in D No. 1* [126].

The image shows a musical score for Vivaldi's Gloria in D, RV 589, specifically the 'Et in terra pax' section. The score is written for a string ensemble (Violins, Viola, Cello) and vocal soloists (Alto, Tenor, Bass). The music is in D major and 3/8 time. The lyrics are: 'Et in terra pax ho-mi-ni-bus'. The score includes a key signature of one sharp (F#) and a time signature of 3/8. The music features a descending octave scale in the strings, which is a characteristic feature of this section.

Fig. 8.2: 'Et in terra pax', Vivaldi *Gloria in D* [RV589].

Both have Adagio homophonic writing for the opening of the 'Gratias agimus' and 'Qui tollis'. Lotti's 'Quoniam' has some structural parallels with his opening Gloria section, while Vivaldi goes the whole hog and reuses the music from his beginning. The 'Cum Sancto Spiritu' final movement is a four-part fugue in both. While many of these structures are conventional, Lotti adheres to them across all his Glorias (as shown in Chapter 6), whereas other composers are considerably more flexible. Vivaldi's fugue subject in RV 589 is taken from the final section of a *Gloria in D* by Giovanni Maria Ruggieri, and there are other borrowings from Ruggieri in Vivaldi's setting.

Vivaldi's Gloria RV 589 is generally considered to be based on an earlier setting, RV 588. This is also in D and again uses the same material from Ruggieri. It features an alto solo in the opening movement that uses non-liturgical text, between the tutti chorus phrases. The 'Et in terra pax' section is again in triple time and in B minor, with repeated notes in strings. Although not quite 'terraced', the voices enter from the lowest to the highest with the same point — a descending octave scale, which is seen in other Glorias by Lotti at the same text point. But the rest of the piece does not follow Lotti's scheme as closely as RV 589. 'Domine Fili' and 'Qui sedes' are not in triple time; 'Domine Deus Rex caelestis' is a tenor solo (though in the same key as Lotti's soprano solo), rather than the C major soprano solo of RV 589. 'Qui tollis' starts in G major before shifting to the relative minor. 'Qui sedes' is an alto solo, as in both other works, but in D major, not B minor. 'Quoniam'

is in G major, not D major, and is a soprano solo rather than a chorus:

Section	Lotti [126]	Vivaldi RV 588	Lotti	Vivaldi RV 588
Gloria	D maj	D maj	SSATB	SATB
Et in terra pax	B min	B min	AATTB	SATB
Laudamus te	A maj	G maj	SSATB	SS
Gratias agimus	E min	E min	SSATB	SATB
Domine Deus	G maj	G maj	S solo	T solo
Domine Fili	D maj	C maj	SATB SATB	SATB
Domine Deus	D min	A min	SAB	A solo
Qui tollis	E min	G maj/E min	SSATB	SATB
Qui sedes	B min	D maj	A solo	A solo
Quoniam	D maj	G maj	SSATB	S solo
Cum Sancto	D maj	D maj	SATB	SATB

**Table 8.2: Key signature and scoring of Gloria sections in Vivaldi RV 588 and Lotti's *Gloria in D No. 1*.** Shading shows differences between RV 588 and 589.

If RV 589 did indeed use RV 588 as a starting point, then clearly Vivaldi's changes bring the later work more in line with Lotti's scheme.

Although there are many parallels between the sections of Lotti's own Gloria settings, this scheme of relative keys, metres and scorings used in his *Gloria in D No. 1* [126] is not followed to a similar degree across his other settings in D (as shown in Table 6.7). It is also worth noting that there is no similar correlation of key, metre and scoring to be found within the Ruggieri setting from which Vivaldi borrowed the fugue subject and other elements. So the similarities between the Vivaldi and Lotti settings cannot be merely dismissed as established convention.

Vivaldi did not compose for San Marco, and most of his sacred music was performed at the Ospedale della Pietà. Lotti also worked at the 'sister' institution of the Ospedale degli Incurabili as maestro di coro, though it is broadly unknown for which institutions his concertato works were written. (See 3.6.3.) He may also have worked at the Mendicanti. (See 2.8.) The composition date of Vivaldi's Gloria RV 589 is thought to be between 1713 and 1717, while Lotti's *Gloria in D No. 1* [126] was written before 1717, though how much earlier is unknown. It is therefore impossible to say with certainty which came first, and which might have influenced the other. However, a case could be made that Vivaldi composed RV 589 under some sort of urgency: he took his earlier work as a 'basis', including



the borrowed material from Ruggieri; he reused his own opening music for the 'Quoniam'. Given all this, it is entirely possible that Vivaldi also took some inspiration from Lotti's *Gloria in D No. 1* [126].

## 8.2. Jan Dismas Zelenka (1679 - 1745)

Although there is some doubt, Zelenka is thought to have been a pupil of Lotti's, travelling to Venice to study with him in 1715.<sup>3</sup> Zelenka also studied with Fux in Vienna, but went to Dresden for Carnival in 1719,<sup>4</sup> at which time Lotti was also there, so the pupil would have had an opportunity to re-acquaint himself with his master then.

Even if he had no formal training from Lotti, Zelenka collected, copied and collated a great deal of Lotti's music, and this collection forms much of what is now found in the Saxon State and University Library in Dresden (D-Dl). It also includes the prime source of the *Missa Sapientiae*, which was given that title by Zelenka, and which contains his alterations to the orchestration. Zelenka transferred the solo oboe part to a trumpet, set two oboes to double the violins and a bassoon to join the continuo, and then divided phrases from the original music between strings and woodwind in 'Laudamus te' to produce antiphony. Finally, he transferred the obbligato violin solo in 'Domine Deus, Rex caelestis' to a flauto traverso part. (Zelenka's amendments to an existing manuscript can be clearly be seen in Mus.2159-D-9.) These alterations were in keeping with the forces and customs at Dresden: many of Zelenka's own masses use flutes for the same section.<sup>5</sup>

Zelenka catalogued the music of the Hofkirche in Dresden, and it is here that Lotti's *Kyrie in E minor* [116] and *Gloria in D No. 1* [126] are paired and named as *Missa Vide Domine laborem meum*.<sup>6</sup> He is also one of the conduits by which Lotti's music is now found in Prague. Zelenka was born just outside Prague, and maintained close links with the city, receiving patronage from the Hartig family for many years. There is a record of Baron Josef Ludvik Hartig sponsoring a performance of a mass by Antonio Lotti in the Jesuit Church

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3: Moritz Fürstenau was amongst the first to suggest this: *Geschichte*, p. 83.

4: Stockigt, *Zelenka*, p. 54.

5: Mary Oleskiewicz, 'For the Church as Well as for the Orchestra: J.S. Bach, the Missa, and the Dresden Court, 1700-1750', *Bach: Journal of the Riemenschneider Bach Institute* 38,2 (2007), p. 18.

6: Horn, *Dresdner Hofkirchenmusik*, p. 151.

of Prague's Old Town in the mid 1710s.<sup>7</sup> If Zelenka had indeed been studying with Lotti in Venice from 1715, then it is highly probable that Lotti's music found its way to Prague through Zelenka.

It is also likely that Zelenka 'created' the *Missa Sancti Christophori*, found in manuscripts in Prague. The mass is a compilation of Lotti's *Kyrie in F No. 1* [117], *Gloria in F No. 3* [131] and *Credo in F* [139], along with pastiche music for the Sanctus, Benedictus and Agnus. The last two movements are copied entirely from earlier matter in the Kyrie and Gloria: The Benedictus reuses material from the Christe section of the Kyrie, and the Cum Sancto Spirito fugue from the Gloria. The Agnus is similarly based on material from the Kyrie. The origin of the Sanctus is unknown, though it does show signs suggesting that the words were added to existing music, rather than it being a novel confection by Zelenka. This practice of producing music for the complete mass ordinary from Italian 'short mass' settings, known as creating a '*gestreckte messe*', was widely undertaken by Zelenka and his contemporaries to meet the liturgical needs of churches in Northern and Eastern Europe.<sup>8</sup> As has been shown in Chapter 6, the Gloria in this mass [131] contains music found in other Gloria settings in F by Lotti, so although Lotti frequently reused his own material, it may be that this Gloria is itself a pastiche by Zelenka.

Zelenka clearly took an interest in Lotti's works and made efforts for it to become more widely known and performed. While no direct influence from Lotti in Zelenka's works has been discovered, further investigation may well reveal connections between the two composers' styles.

### 8.3. Johann Sebastian Bach (1685 - 1750)

Bach visited Dresden while Lotti was working there: in September of 1717, a competition was arranged in the city between Bach and the French keyboardist Louis Marchand, though legendarily the competition never took place as Marchand ran away, allowing Bach to give a recital instead.<sup>9</sup> Even if Lotti and Bach never actually met, the German was certainly aware

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7: Stockigt, *Zelenka*, p. 6.

8: Claudio Bacciagaluppi, *Rom, Prag, Dresden. Pergolesi und die Neapolitanische Messe in Europa* (Kassel: Bärenreiter, 2010), p. 84.

9: George Stauffer, *Bach: The B-minor Mass* (New York: Schirmer, 1997), p. 18.

of the Italian's music, for which we have the best evidence: a number of manuscripts of Lotti's compositions in Bach's hand exist, including one of the *Missa Sapientiae*, made in Leipzig between 1732 and 1735.<sup>10</sup>

Of Bach's time in Dresden, the Bach scholar Andre Pirro (1869 - 1943) wrote:

It is likely that Johann Sebastian benefitted from his stay in the Saxon capital by studying, in Lotti's works, what Joh. Joachim Quantz called 'the pure Italian style'. We can see the interest that Bach took in these works because several of his compositions reveal it through their reminiscences. Spitta points out some of them.<sup>11</sup>

Indeed, Phillipp Spitta has pointed out a number of 'reminiscences' of Lotti in Bach's works, both from his operas as well as his sacred music.<sup>12</sup> Among the secular sources: the tenor aria 'L'Euftrate, l'Oronte' from Act I, Scene 1 of Lotti's *Alessandro Severo* 'agrees in all essential points' with the opening of the bass aria in Bach's cantata *Liebster Gott, wann werd ich streben* [BWV 8], and also the D major aria in *Weichet nur, betrübte Schatten* [BWV 202]. The first aria from Lotti's *L'Ascanio* starts with a figure that 'is identical to' the opening of 'Ich will nur Dir zu ehren leben' in the fourth part of Bach's *Christmas Oratorio*. From among Lotti's sacred works, Spitta also suggests that the *Dixit Dominus in A* [73] had an influence on Bach's *Magnificat* [BWV 243]:

"The grand close of a chorus on the words 'Dispersit superbos mente cordis sui' has its model in Lotti's five-part chorus 'Conquassabit in terra capita multorum'; the aria 'Quia fecit mihi magna' is built on a bass theme which is similar to an alto aria in Lotti's work."

These points are worthy of further examination here. The bass motif of the alto solo 'Tecum principium' in Lotti's *Dixit Dominus in A* [73] is as follows:



Fig. 8.3: Continuo line from Lotti's *Dixit Dominus in A* [73], 'Tecum principium' (alto solo).

and the opening motif indeed seems to be a model for Bach's own bass aria:

10: D-Bsb: Mus. ms. 13161. Dated in Christoph Wolff, *Der stile antico in der Musik Johann Sebastian Bachs* (Wiesbaden: Franz Steiner Verlag, 1968), p. 145.

11: Andre Pirro, *The Aesthetic of Johann Sebastian Bach*, trans. Jo Armstrong (Lanham: Rowman & Littlefield, 2014), p. 394.

12: Phillipp Spitta, *Johann Sebastian Bach, His Work and Influence on the Music of Germany (1685 - 1750)*, trans. Clara Bell and J.A. Fuller-Maitland, 2 vols (London: Novello, Ewer & Co, 1884), ii, pp. 638-639.



Lotti has been suggested as the author of a work now in the ‘apocryphal’ part of the BWV catalogue: a mass in G (consisting of a Kyrie and Gloria only), BWV Anh 167.<sup>13</sup> However, the structure, scoring and style make Lotti an unlikely candidate. At first glance, the use of 3 oboes, 3 trumpets, timpani, and an intonation for the Gloria make the work an extreme outlier from Lotti’s idiom.

### 8.3.1. B minor mass

Bach wrote the Kyrie and Gloria of the *B minor Mass* [BWV 232] in 1733 for the Elector of Saxony, August III, for whose wedding celebrations in Dresden Lotti had produced his final opera, *Teofane*, some 24 years earlier. The gift was a demonstration of Bach’s abilities, in the hope of receiving some employment.<sup>14</sup> Bach completed the remaining mass movements toward the end of his life in 1748-49. This latter half is comprised mostly of reused material from earlier in Bach’s career. A great deal has been written on the subject of this mass, and it is unnecessary here to assert its significance as one of the great works of Western art music. Arguments for Lotti’s influence on the *B minor mass* have been made before: Charlotte Spitz suggested that a theme from Lotti’s opera *Foca superbo* is the model for Bach’s ‘Et resurrexit’.<sup>15</sup>



Fig. 8.7: Opening bars of ‘Al solo folgore di nostre spade’ from Lotti’s *Foca superbo*, Act I, Scene 13.

Furthermore, some inspiration from Lotti’s *Missa Sapientiae* has been suggested by George Stauffer. In his book on the *B Minor Mass*, he makes the following observation:

The use of varying vocal forces, while unusual in a concerted mass, is not unprecedented.

In Antonio Lotti’s *Missa in G Minor* [*Missa Sapientiae*], a work Bach wrote out sometime

13: Catalogue entry for BWV Anh 167 at <[http://www.bach-digital.de/receive/BachDigitalWork\\_work\\_00001478](http://www.bach-digital.de/receive/BachDigitalWork_work_00001478)> [Accessed 6 Jan 2016].

14: Stauffer, *B-minor mass*, p. 33.

15: Spitz, *Antonio Lotti*, p. 45.

between 1732 and 1735, the vocal forces fluctuate several times, from four to five to six voices in varying combinations. Bach inscribed the manuscript “Missa a 4, 5 et 6 Voci”. By analogy, the *B-minor Mass* might be viewed as “Missa a 5, 6 et 8 Voci”.<sup>16</sup>

Lotti frequently modifies not only the vocal but also the instrumental scoring widely throughout the different sections of all his Gloria compositions, and this variation is a hallmark of his personal style.

Stauffer also describes Bach’s *Kyrie* in the following terms:

The retrospective movement, a vocal fugue with doubling instruments, comes after an opening Kyrie in the galant concerted style and a *Christe* written in the fashion of a love duet. This pattern —Kyrie I in concerted style, *Christe* as fashionable duet, and Kyrie II in a cappella style— was almost a cliché in Dresden masses. We find it in many of the works of Heinichen, Zelenka and Hasse, and in many of the Masses they imported from Vienna and Italy. And we find it, of course, in Bach’s B-Minor Mass.<sup>17</sup>

Heinichen, Zelenka and Hasse all have strong links to Lotti. Heinichen had been working in Venice from 1710 and took up the post of Kapellmeister in Dresden at the same time that Lotti had been engaged there; he briefly took over the opera company when Lotti left. Zelenka, as detailed above, was a pupil of Lotti’s and a keen collector of and advocate for his music. Hasse also had a great deal of admiration for Lotti’s music (See 8.5.1). Lotti’s Kyries generally follow the model described by Stauffer: the opening Kyrie is bold, bright and in the galant style; the *Christe*, if not a duet, focuses on antiphonal groups of sopranos and altos; the second Kyrie is always a four-part fugue with instrumental doubling.

While there are few of the blatant borrowings that we find in Handel’s works, nor the immediate structural parallels that we see in Vivaldi’s, it may be that Bach looked to Lotti’s *Missa Sapientiae*, amongst works by other composers, as a reference or model for conventions in concertato ‘short mass’ settings of the Catholic liturgy, with whose style he may have been less familiar. There are similarities, both in conventions of structure and tonality, and in where both Lotti and Bach choose to break from those conventions.

Lotti wrote a total of 12 concertato Kyrie settings, of which six are written in major keys

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16: Stauffer, *B-minor mass*, p. 252.

17: Stauffer, *B-minor mass*, p. 13.

and six in minor keys. In those set in major keys, the *Christe* section modulates to the dominant or subdominant of the original tonal centre. In those set in minor keys (including that of the *Missa Sapientiae*), the *Christe* section is in the relative major. Bach chooses this latter modulation scheme for his *Christe*. However, Bach chooses the dominant major for the final *Kyrie*, instead of returning to the original key, as Lotti's *Kyries* do without fail.

Lotti's setting of the *Gloria* in the *Missa Sapientiae* is unusual by Lotti's own standards for fusing the 'Gloria' and 'Et in terra pax' into one section, rather than being composed as two distinct sections. Bach makes a similar breach of convention here, but also merges several other sections together where Lotti does not: the three 'Domine' sections (*Domine Deus Rex coelestis*; *Domine Fili*; *Domine Deus, Agnus Dei*) are written as one section, and the 'Cum Sancto Spiritu' famously springs to life out of the preceding 'Quoniam'. Lotti occasionally merges the three 'Domine' sections together—in his smaller-scale *Gloria in D No. 2* [127], and two of the *Gloria in F* settings—though the similarity and connection of the three textual phrases lends itself to this treatment, which is seen in the works of other musicians. Lotti's 'Quoniam' sections frequently end with an *Adagio*, to the opening words of the next section. This might suggest an '*attacca*', which is taken to extreme degree in Bach's setting, with the final section bursting into life out of the preceding section.

Bach's choice not to set the final section of the *Gloria* as a fugue is unconventional, and it is interesting that of all Lotti's *Gloria* settings, the one in the *Missa Sapientiae* (*Gloria in G No. 2*) is the only one without a strict fugue at the end, though Bach's and Lotti's treatments are very different. There may be some connection between the 'Crucifixus' section of the B-minor mass and the 'Qui tollis' of Lotti's *Missa Sapientiae*. Bach's vocal writing is clearly based on his earlier cantata *Weinen, Klagen, Sorgen, Zagen* [BWV 12], however, the major alteration in the later work is the addition of flutes to provide an antiphonal effect not seen in the cantata, which does match the antiphonal strings texture in Lotti's work.

Influence or 'borrowing' is always difficult to prove, unless there is verbatim copying. However, a case can certainly be argued, given that Bach knew Lotti's music, had written it out, and kept it in his library, that his music does indeed contain what Pirro calls 'reminiscences' of Lotti's music. Whilst the influence cannot be certain, these various coincidences allow the suggestion that Bach may have considered Lotti's mass setting, among

other mass settings by Italian or Dresden-based composers, as some sort of ‘benchmark’ or template from which he would create his own masterwork.

## 8.4. George Frideric Handel (1685 - 1759)

Lotti’s direct influence on Handel is more evident than on any other composer, through the borrowing of Lotti’s music in Handel’s own compositions. Handel is of course well known as a borrower of music from composers that he favoured. In many cases, this involved re-modelling the source material — taking inspiration, rather than merely taking. However, he occasionally copied passages verbatim with little or no alteration. So how well did Handel know Lotti’s music? Handel spent time in Venice in early 1707, and is it almost certain that he would have met the successful opera composer and first organist of San Marco, heard his music or seen some of his scores on that occasion. But their relationship went further than that:

[Antonio Lotti] not only became a friend and supporter of Handel’s music (he and his wife were among the most vociferous partisans of *Agrippina*, written for Venice two years later) but left a very strong mark upon the young man’s aria style and even on his choral writing.<sup>18</sup>

Handel also travelled to Dresden in 1719, staying there from July to September to procure singers and players for the London stage, and it is inconceivable that in those months he did not spend a significant amount of time with Lotti, who had supported his *Agrippina*, who was the musical director of the opera company whose singers he was commissioned to engage for the Royal Academy,<sup>19</sup> and whose music he admired.

Much of Handel’s borrowing from Lotti comes towards the end of Handel’s life. The most well known example is found in the Foundling Hospital Anthem [HWV 268], written in 1749. The section ‘Comfort them O Lord’ is a clear repetition of the ‘Qui tollis’ of Lotti’s *Gloria in D No. 1* [126]. This was first identified by William Crotch (1775 - 1847).<sup>20</sup>

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18: Jonathan Keates, *Handel: The Man and His Music* (London: Gollancz, 1985), p. 40.

19: Anthony Hicks, ‘Handel’, *Grove Music Online*, Oxford University Press, <<http://www.oxfordmusiconline.com.libezproxy.open.ac.uk/subscriber/article/grove/music/40060pg6#S40060.6>> [Accessed 11 February 2016].

20: Sedley Taylor, *The Indebtedness of Handel to Works by Other Composers* (Cambridge: CUP, 1906), p. 179.



The *Gloria in D No. 1* is frequently paired in manuscripts with the *Kyrie in E minor* [116], and the fugue subject from that Kyrie is seen in 'Doubtful fear and reverend awe', a chorus from *Jephtha* [HWV 70] in 1751.<sup>21</sup>

The British Library has a manuscript sketch of sections of Lotti's *Missa Sapientiae* in Handel's hand (R.M.20.g.10) from the late 1740s. This comprises only the following sections of the work: the three sections of the Kyrie, the opening 'Gloria' section (which includes 'Et in terra pax'), 'Domine Deus Agnus Dei', 'Qui tollis' and 'Cum Sancto Spiritu'. Most of the music from this sketch found its way into three of Handel's oratorios. The most comprehensive borrowing from this source is the  $\frac{8}{4}$  section of the final chorus in *Jephtha*, 'Ye House of Gilead', which is a verbatim copy of Lotti's Christe section of the Kyrie. Two choruses in *Theodora* [HWV 68] have taken their inspiration from Lotti's Gloria: 'Blest be the hand' is clearly derived from 'Domine Deus, Agnus Dei', and the instrumental texture in 'He saw the lovely youth' is a direct copy from 'Qui tollis'. This texture is seen again in the aria 'With darkness deep, as is my woe'. It has also been suggested that the descending phrase in 'Lowly the matron bowed' takes its cue from 'Et in terra pax' in Lotti's Gloria.<sup>22</sup> The introduction and opening bars of the chorus to 'Virtue will place thee' in *The Choice of Hercules* [HWV 69] strongly resembles Lotti's opening passage from the Gloria. No borrowing has yet been identified of the final 'Cum Sancto Spiritu' section.

A number of Handel's operas were based on libretti used originally by Lotti. Obviously, these were written by lyricists rather than Lotti himself, but the frequent reuse of textual material originally set by Lotti would further suggest a familiarity with Lotti's operas. Furthermore, the first performance of *Ottone* in London in 1723 was not only based on the libretto of Lotti's *Teofane*, which Handel must surely have attended in Dresden, but also had three cast members who had sung the same roles in Lotti's opera in Dresden four years earlier: Margherita Durastanti (*Gismonda*), Giuseppe Boschi (*Emireno*), and the castrato Senesino as *Ottone*. (If indeed Lotti's father was known as Mattio Trento in Hanover, then Handel would have used a libretto previously set by Antonio's father, as the basis for *Admeto*.) Further borrowings in Handel's operas from the music of Lotti's operatic works

21: Roberts, *Handel sources*, v. p. xii.

22: Beisswenger, *Händels Notenbibliothek*, pp. 353-356.



compare Lotti's fugue subject from 'Et in saecula saeculorum' with Handel's fugue subject for the same part of his *Dixit*, there is a clear repetition of the rhythm used by Lotti for the first two bars and a beat, which is perhaps an indication of a connection between the two works:



Fig. 8.10: Fugue subject, 'Et in saecula', from Handel's *Dixit Dominus*, bb.55-57 of No. 8.

In Lotti's setting, we see the following phrase (bb. 386-391), which appears four times throughout the 'Juravit Dominus' section:

Fig. 8.11: Lotti's *Dixit Dominus in A* [73], bb. 386-390.

The opening section of Handel's *Dixit Dominus* has the following phrase at 42-47:

Fig. 8.12: Handel's *Dixit Dominus*, bb. 42-47.

Both employ descending syncopated thirds, producing suspensions. Handel's lower voices have an ornamented version of the pattern found in Lotti, and the phrase ends with the same IV-V-I cadence. The phrase occurs again in Handel at 114.

[illegible]

Handel's usage shows an antiphonal arrangement of the same rhythm:

181

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked 'Allegretto'. The lyrics are in Latin.

i - - - nas, im - ple-bit ru - i - nas, ru - i - - - nas, im - ple-bit ru - i - nas, ru -  
ru - i - nas, im-ple-bit ru - i - nas, im-ple-bit ru - i - nas, im-ple-bit ru - i - nas, ru - i - nas,  
ru - i - nas, im-ple-bit ru - i - nas, im-ple-bit ru - i - nas, im-ple-bit ru - i - nas, ru - i - nas,  
ru - i - nas, im-ple-bit ru - i - nas, im-ple-bit ru - i - nas, im - ple-bit ru - i - nas, ru -  
i - - - nas, im - ple-bit ru - i - nas, ru - i - - - nas, im - ple-bit ru - i - nas, ru -

A similar coincidence is seen for the word ‘scabellum’, which appears throughout the first section of Handel’s setting:

64

rum, sca - bel-lum pe-dum tu-o - rum, sca - bel-lum pe-dum tu-o - rum, sca-bel-lum  
 os, sca-bel-lum pe-dum tu - o - - rum, sca-bel-lum pe-dum tu-o - - - - - rum,  
 os, sca-bel-lum pe-dum tu - o - - - - - rum, pe-dum tu-o - - - - -  
 os, sca-bel-lum pe-dum tu-o - - - - - rum, sca - bel-lum pe-dum tu-

Fig. 8.15: Handel's *Dixit Dominus*, No. 1, bb. 64-67.

and may have its precursor in Lotti's setting:

114

sca - bel - lum pe - dum, sca - bel - lum pe - dum, sca - bel - lum  
 tu - os, sca - bel - lum pe - - - - - dum, sca - bel - lum pe - - - - -  
 cos, sca - bel - lum pe - dum, sca - bel - lum pe - - - - -  
 sca - bel - lum pe - dum, sca - bel - lum pe - dum, sca -  
 tu - os, in - i - mi - cos tu - os, in - i - mi - cos tu - os, in - i - mi - cos tu - os, sca - bel - lum

Fig. 8.16: Lotti's *Dixit Dominus in A* [73], bb. 114-116.

Lotti ends the 'Juravit Dominus' section with a 'cascade' of voices, bb. 509-511:

508

ca-pi-ta in ter - ra, in ter - ra, in ter - ra,  
 sa - bit ca-pi-ta in ter-ra, in ter - ra, in ter - ra,  
 sa - bit ca-pi-ta in ter - ra, in ter - ra, in ter - ra,  
 sa - bit ca-pi-ta in ter - ra, in ter - ra, in ter - ra,  
 sa - bit ca-pi-ta in ter - ra, in ter - ra, in ter - ra,

Fig. 8.17: Lotti's *Dixit Dominus in A* [73], bb. 508-512.



Ju - ra - vit Do - mi-nus, ju - ra - - - - - vit,  
 Ju - ra - vit Do - mi-nus, ju - ra - - - - - vit,  
 Ju - ra - vit Do - mi-nus, ju - ra - - - - - vit,  
 Ju - ra - vit Do - mi-nus, ju - ra - - - - - vit,  
 Ju - ra - vit Do - mi-nus, ju - ra - - - - - vit,

**Fig. 8.20: Handel's *Dixit Dominus*, No. 4, bb. 1-5.**

Handel's setting of 'Conquassabit' (bb. 210-218) is structurally similar to Lotti's 'terraced' vocal entries, such as 'Judicabit' — a feature which is itself typical of Lotti's works:

210

Con-quas - sa - - - - - bit,

Con-quas - sa - - - - - bit,

Con-quas - sa - - - - - bit, con-quas - sa - - - - - bit,

Con-quas - sa - - - - - bit, con-quas - sa - - - - - bit,

Con-quas - sa - - - - - bit, con-quas - sa - - - - - bit,

**Fig. 8.21:** Handel's *Dixit Dominus*, bb. 210-218.

461

Fig. 8.22: Lotti's *Dixit Dominus* in A [73], bb. 461-466.

There are also some structural similarities in the Gloria Patri settings: both start with a continuo motif and use soli voices with lengthy runs of quavers.

In the opening bars of Handel's 'De torrente', the tenors and basses sing a repeated phrase, using different words and music from the upper voices, ending with an descending octave interval:

6

Fig. 8.23: Handel's *Dixit Dominus*, No. 7, bb. 6-11.

Lotti's 'Judicabit' section also has a repeating phrase in the basses, ending with an octave leap, used throughout the movement, which has different words from those of the upper parts and is musically distinct from the upper texture:



467

ca - - - bit in na - ti - o - ni - bus, ju - di -  
- - - - bit in na - ti - o - ni - bus, in na - ti -  
bit in na - ti - o - ni - bus, Ju - di - ca - - - -  
ju - di - ca - - - - bit in na - ti -  
ju - di - ca - - bit in na - ti - o - ni - bus,  
ju - di - ca - - - - bit  
im - ple - vit, im - ple - vit ru - i - nas,

Fig. 8.24: Lotti's *Dixit Dominus in A* [73], bb. 467-471

There are also points of similarity between Handel's setting of the words "in via bibet" (Fig.

8.27, bb. 8-11) and those in Lotti's, seen here:

525

ren-te in vi - a bi - bet, in vi - a bi - bet, in vi - a, in vi - a bi -

Fig. 8.25: Lotti's *Dixit Dominus in A* [73], bb. 525-528.

A few bars later (13-15), Handel's two sopranos indulge in sequential suspensions that recall the similar, tiered suspensions in Lotti's setting. The use of SSATB and two violas is also indicative of Venetian style, and may have been gleaned from a number of works, including Lotti's.

Whilst individually, each of these parallels may be thought to be merely coincidental, it is the sheer weight of coincidence, coupled with the precedent (or antecedent) of other borrowings from Lotti that is the greatest argument.

#### 8.4.2. Laudate pueri

There are startling similarities between Handel's setting of *Laudate pueri* [HWV 237], another Vesper psalm written later in the same year as the Dixit, and Lotti's setting of the text for four voices [85]:

98

Quis, quis si-cut Do-mi-nus, quis si-cut Do-mi-nus De-us nos-ter, qui in al-tis ha-bi-tat et hu-

Fig. 8.26: 'Quis sicut Dominus' from Lotti's *Laudate pueri a 4* [85].

242

Quis? quis si-cut Do-mi-nus, quis? quis si-cut Do-mi-nus De-us no-ster, qui in al-tis ha-bi-tat

Fig. 8.27: 'Quis sicut Dominus' from Handel's *Laudate pueri* [HWV 237].

Although Handel's setting was based on his own earlier work (HWV 236) written in Hamburg before he had visited Venice, the music of this passage in the earlier work is sufficiently different from the revision to suggest some influence. Handel's Vesper psalm settings of 1707 are arguably an early attempt to write in an Italian style, and it therefore follows that it must have been based in some way on other Italian music. Whilst we can rarely be certain about borrowings, the case is strong that Lotti's setting (even if one influence among many) was in Handel's mind as an exemplar of the style which he was trying to emulate.

## 8.5. Students and Others

The breadth of Lotti's influence is seen most clearly in those musicians who were his students. As already mentioned in 8.2, Zelenka is thought to have studied with Lotti. Caffi lists the composers Giovanni Battista Pescetti (1704 - 1766), Giuseppe Saratelli (c.1680 - 1762), Baldassare Galuppi (1706 - 1785), and Domenico Alberti (1710 - 1746) as pupils, as well

as two musicians at San Marco: the bass singer Girolamo Bassani and the instrumentalist Francesco Negri (*d.* 1770).<sup>27</sup> Caffi also includes Michelangelo Gasparini (1670 - 1732) as a pupil, but he is less than four years younger than Lotti, and in testimony to the Academy of Ancient Musick, Gasparini professes to have been a pupil of Legrenzi alongside Lotti.<sup>28</sup>

Pescetti was a successful opera composer, and spent some time in London as musical director of a rival opera company to Handel's: the Opera of the Nobility. Giuseppi Saratelli and Baldassare Galuppi were both maestri di cappella of San Marco from 1747 until 1785.<sup>29</sup> It is perhaps an indication of the respect in which these two students held their teacher that Lotti's *Miserere mei in D minor* [88] continued to be performed at San Marco in Holy Week during their tenures.<sup>30</sup> Benedetto Marcello (1686 - 1739) is often mentioned as a pupil, though he himself stated that he was a pupil of Francesco Gasparini (1668 - 1727) in *Lettera famigliare d'un accademico filarmonico*, the harsh attack on Lotti's published collection of duets, trios and madrigals.<sup>31</sup>

Domenico Alberti is best known for 'Alberti bass', the repeated use of a particular form of arpeggiated chord (lowest, highest, middle, highest) in the left hand of his harpsichord sonatas, which was taken up as a common feature of keyboard music by Classical composers such as Mozart and Haydn. While Lotti does not use the Alberti bass, he does favour the use of short, repeated, arpeggiated forms throughout the continuo lines of his music:



Fig. 8.28: *Credo in F* [139], bb. 1-4.



Fig. 8.29: 'Implevit ruinas' from *Dixit Dominus in A* [73], bb. 488-491.

This may well have informed Alberti's own style.

27: Caffi, *Storia*, p. 277.

28: Bishop, *Letters*, pp. 28-29.

29: Selfridge-Field, *Instrumental Music*, pp. 286, 293.

30: 'Quattro celebri maestri, i quali succedettero al Lotti, cioè Saratelli, Galuppi, Bertoni e Furlanetto, ebber tanta per quest' insigne salmo religiosa osservanza, che nessun d'essi volle mai scriverlo di nuovo per la cappella.' Caffi, *Storia*, p. 265.

31: I-Bc: MS H. 46. *Lettera famigliare*.

### 8.5.1. Johann Adolf Hasse (1699 - 1783)

Other composers, who were not Lotti's pupils, evidently studied his works and readily showed their debt. Johann Adolf Hasse was an ardent admirer of Lotti's music, as we noted in chapter 1 in the comments of Burney and Gerber. Hasse clearly refers to the famous 'Crucifixus' section of Lotti's *Credo in F* [139] in the 'Lacrimosa' section of his *Requiem in C minor*:<sup>32</sup>

The musical score shows the opening of the 'Lacrimosa' section. It is in 3/4 time, C minor, and features four staves. The lyrics are: 'La - cri - mo - - - - sa - di - es il - la.' The notation includes various musical symbols such as notes, rests, and accidentals, with some notes being tied across measures.

Fig. 8.30: Opening of 'Lacrimosa' from Hasse's *Requiem in C minor*.

Not only is the opening figure the same, with the same suspensions and ornamental movement, but there is also the same harmonic progression from C minor to a diminished seventh on F<sup>#</sup>, cadencing on a chord of G major.

## 8.6. Influence of others on Lotti

Apart from the *Messa del ottavo tuono* [108], which is a parody mass based on Palestrina's *Sacerdotes Domini*, no obvious borrowings by Lotti from other composers have yet been discovered, though it would be foolish to suggest that while so many other composers of that age took models from other composers, he alone abstained from this common practice. However, there are some pointers of where more contemporary influences might be found in Lotti's works, from a comment he made in a letter to Georg von Bertuch (1668 - 1743), a composer, lawyer and military commander in Oslo. Although the original correspondence

32: Szymon Paczkowski, 'Einige Bemerkungen zum Requiem C-Dur von J.A. Hasse', in *Johann Adolf Hasse und Polen: Materialien der Konferenz, 10-12 Dezember 1993*. Series: Studia et Dissertationes Instituti Musicologiae Universitatis Varsoviensis: Seria B, No. 4 (Warsaw: Uniwersytet Warszawski, 1995), p. 44.

between them has not been found, Bertuch wrote to J.S. Bach in 1738, stating that Lotti had written to him the following declaration:

My compatriots are clever, but not composers. However, one finds the true composition in Germany.<sup>33</sup>

This may have been a blandishment to the intended audience: Lotti was capable of great humility and flattery, as can be seen in his correspondence with the Academy of Ancient Musick in London. But perhaps there is some truth in it. From his father's connection to Hanover, his time in Dresden (meeting Handel and Bach as well as working with the local musicians), and his relationship with the musicians at the Imperial court in Vienna, he would have had access to a considerable music of Germanic origin, or at least composed by Italians to suit and please a Germanic audience. Further comparison of Lotti's music to that of his Germanic contemporaries may well reveal some sources of influence.

## 8.7. Conclusion

All of this provides conclusive evidence that Lotti had varying degrees of influence on some of the leading musical figures of the eighteenth century: Handel, J.S. Bach, Antonio Vivaldi; as well as on 'the next generation' of composers: Alberti, Galuppi, Zelenka and Hasse. Some of these composers borrowed themes, devices and structures from Lotti for their own compositions. Others, such as Bach and Alberti, enhanced and built on Lotti's legacy by taking elements of his style for their own heritage, and creating something new. This adds weight to the argument that Lotti was indeed a significant and influential composer of his era, whose music had an impact on the music that followed.

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33: '...miei compatrioti sono genii & non compositori, ma la uera compositione se truua in Germania.' Werner Neumann (ed), *Bach Dokumente*, 8 vols (Kassel: Baerenreiter, 1963–), ii, p. 323.



## 9. Conclusion and Summary

My reasons for pursuing this investigation were born out of curiosity. Having sung and enjoyed Lotti's *Crucifixus a 8*, I wanted to know more about this composer and his other works. I was immediately struck by the lack of readily accessible information and by the lack of any significant body of published music.

This thesis goes some way towards addressing that deficiency, offering a better vantage point for further researchers than has been previously available. This starts, as the research itself began, with the collation of known source material held in libraries and archives into a complete catalogue of his surviving sacred works, which forms the basis of Appendix A. No such list has been produced before, so in itself it is a useful resource.

As a consequence of consulting the manuscript sources for the catalogue, the authenticity of some of the material was thrown into doubt. Some examples proved to be simple attribution errors, like the six-part *Salve regina* in the Conservatorio di San Pietro Majella in Naples (in fact by Victoria), four Holy Week responsories in the Austrian National Library (by Valotti); two settings of *Adoramus te* in the British Library (by Perti); a three-part setting of *Cantemus Domino* (by Antonino Biffi). Others required an assessment of Lotti's style to eliminate them. Having become suspicious of the motet *Jesum adoremus* as being outside the confines of Lotti's style, it did not take long to uncover its true identity as Palestrina's *Hic est vere martyr*. Other concertato mass settings attributed to Lotti in the British Library and the Dresden State Library have also been shown to be stylistically out of keeping. Suspicion also falls on the double-choir motet *Alma redemptoris mater* as being outside Lotti's expected idiom and scoring.

The three-part setting of the *Miserere mei in D minor* found in the Biblioteca Nazionale Marciana (I-Vnm 11344 No. 4) has been shown to be a 19th-century adaptation for men's voices of Lotti's four-part setting, rather than a revised composition by Lotti himself. I have also identified the *Agnus Dei* for bass voice in the same bundle (11344 No. 5) as an adaptation of the alto solo 'Averte faciem' from the *Miserere mei in A minor* [86], with a 19th-century realisation.

Once the works had been catalogued, the next obvious point of investigation was the music itself. A cursory assessment might have suggested that the purely vocal works with no instrumental accompaniment (*stile ecclesiastico*) were significantly different from the larger-scale works for vocal ensembles and instruments (*stile concertato*). However, it soon became clear that similar compositional techniques are used in both styles. This is most apparent in different settings of the same text, where similar motifs, patterns, structures and devices are used as the same textual points. Furthermore, in the *concertato* settings, Lotti writes some sections as ‘antico’ counterpoint, some as Baroque *seconda prattica*, and some in the *galant*, Pre-Classical style. And yet the same devices, techniques and characteristics are often found in all these different musical styles, transcending their differences.

This research has also established the chronology for a small number of Lotti’s works, and shown evidence for (or likelihood of) which churches and other institutions some of his works were written. As a result of which, it seems fair to generalise that the majority of his *concertato* works were composed before 1717, and created for use outside San Marco at other churches in the city.

In texts that Lotti sets repeatedly, such as the movements of the mass ordinary, he constrains himself narrowly in structural forms, some conventional, some self-imposed, in which successive settings follow the same pattern. Despite this, he is repeatedly able to produce music that is distinctive, inventive and original.

This survey has identified considerable reuse of material, especially between the two settings of the Requiem mass,<sup>1</sup> the two Kyrie settings in F and three of the Gloria settings in F. The same imitative counterpoint is used in the ‘Qui tollis’ of the *concertato Gloria in G No. 1*, the *ecclesiastico* hymn *Jesu dulcis memoria*, and the *Benedictus Dominus Deus in C*. A section of the *Confitebor tibi in G minor* is reused in the Gloria Patri of *Deus in adjutorium meum*, and the fugues in the *Kyrie in G minor No. 2* and *In omni tribulatione nostra* have similar subjects, though worked in different ways. Of particular note is the discovery of considerable material in the *Miserere mei in D minor* having its basis in the three *concertato* settings of the same text, particularly the final fugue.

The identification of the *Messa del ottavo tuono* as a parody mass based on Palestrina’s

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1: Following on from the work of Geoffroy Jourdain.



motet *Sacerdotes Domini* is also a significant finding. I have also concluded that the *Missa Sancti Christophori* was probably not ‘assembled’ by Lotti, but rather by Zelenka from individual mass movements and pastiche material. The identification of the particular settings of the Credo from which all three of Lotti’s Crucifixus ‘motets’ have been culled has not been formally established in literature before.

This thesis collates the identified borrowings in Handel’s works from Lotti’s sacred music. This follows on from the work of Kirsten Beisswenger, John H. Roberts and others. To this, it adds the argument that Handel’s *Dixit Dominus* was modelled on or influenced by Lotti’s setting in A major. Other influences on composers such as J.S. Bach, Alberti, Hasse and Vivaldi have also been listed.

I have also gathered together as many biographical details about Lotti and his immediate family as possible, much of this material appearing in the English language for the first time. The hypothesis presented here of Lotti’s father using the name ‘Mattio Trento’ in Hanover remains conjectural, though it seems to fit many of the available facts and provides some missing jigsaw pieces of the complete picture. I also hope to have confounded several factual errors that continually appear in other biographies, particularly about Lotti’s birthplace and the confusion over his wife’s name.

In passing reference to Lotti’s secular music, I have identified an exemplar in Heinichen’s treatise *Neu-erfundene und gründliche Anweisung ... zu vollkommener Erlernung des General-Bass* (Hamburg, 1711) as the cantata ‘Della mia bella Clori’ by Lotti. I have also discovered that the well-known aria ‘Pur dicesti, o bocca bella’ is from Act II, scene 4 of the opera *L’infidelità punita*, on which Lotti and Carlo Pollaro collaborated. (And indeed, I have made the suggestion that the work might be by Pollaro rather than Lotti.)

Furthermore, I hope that this thesis will trigger further investigation into Lotti’s works — and most importantly of all, that it might encourage the performance and enjoyment of his music.

Finally, if there is a question that this research answers, it is simply this: Is Lotti worthy of inclusion in the lists of ‘significant’ musicians and eminent composers of his day, in which he is so frequently found? The answer has to be an overwhelming ‘Yes’.



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### 10.3. Music manuscripts referred to in the thesis

All works by Lotti unless otherwise indicated.

#### A-Wgm: Gesellschaft der Musikfreunde in

##### Wien, Vienna, Austria

A 330: *Credo a 8*, Caldara

A 410: *Messa a tre voci No. 1* [98]

A 411: *Christe Redemptor omnium* [1]

A 412: *Surrexit Christus hodie* [6]

#### A-Wn: Österreichische Nationalbibliothek,

##### Vienna, Austria

Mus.Hs.16470: *Messa a tre voci No. 2* [99]

Mus.Hs.16687.2: *Messa a tre voci No. 3* [100]

Mus.Hs.17672: *L'umiltà coronata in Ester*

Mus.Hs.17695: *Il voto crudel*

Mus.Hs.17993/1-5: *Costantino*, Lotti/

Caldara

Mus.Hs.18776: *Duetti, terzetti e madrigali a più voci*

Mus.Hs.18981: *Gloria in C*, Caldara

Mus.Hs.19267: *Le stelle fortunate*

Mus.Hs.37752: *Cantate nelle feste*

SA.68.Aa.167: *Four responsories*, Vallotti

Mus.Hs.14736. *Missa Papae Marcelli*,

Palestrina

#### B-Bc: Conservatoire Royal de Musique,

##### Brussels, Belgium

167: *Messa Breve con istrumenti* [145]

#### B-Br: Bibliothèque Royale de Belgique,

##### Brussels, Belgium

Ms II 3877 Mus Fetis 1842: *Kyrie in B♭*

[110], *Gloria in D No. 1* [126]

#### CH-E: Musikbibliothek Kloster, Einsiedeln,

##### Switzerland

295,1: *Adoramus te*, Perti

#### CZ-Pak: Metropolitan Cathedral Archive,

##### Prague, Czech

MS 853: *Credo in B♭ No. 1* [136]

MS 858: *Missa Sancti Christophori* [147]

#### CK-Pkříž: Knights of the Cross with Red

##### Star, Prague, Czech

XXXVI A 118: *Gloria in A* [122]

XXXV A 135: *Kyrie in D minor No. 1* [113];

*Gloria in D No. 3* [128]

XXXV A 137: *Kyrie in E minor* [116]

XXXV A 142: *Missa Sancti Christophori* [147]

XXXV C 292: *Credo in G minor* [140]

XXXV C 52: *Lamentations*, Johann Novak

XXXV C 53: *Lamentations*, Johann Novak

XXXV E 119. *Kyrie in D minor No. 1* [113]

XXXV E 121: *Kyrie in G* [119]

XXXV E 124: *Gloria in G No. 1* [134]

XXXV E 125: *Miserere mei in E minor* [89]

XXXV E 127: *Virtuti et gloriae honori* [43]

XXXVI A 111: *Kyrie in G minor No. 2* [121]

XXXVI A 114: *Missa Sapientiae* [148]

XXXVI B 231: *Dixit Dominus in G No. 2* [78]



XXXVI B 321. *Confitebor* No. 3 [71]

XXXV E 121: *Kyrie in G* [119]

**D-Bsa: Sing-akademie, Berlin, Germany**

SA 396: *Kyrie in D minor* No. 3 [115]; *Gloria in D* No. 3 [128]

**D-Bsb: Staatsbibliothek, Berlin, Germany**

Mus.ms. 13160/4: *Kyrie in C minor* [112],  
*Kyrie in D minor* No. 1 [113], *Kyrie in E minor* [116], *Kyrie in G* [119], *Gloria in G*  
No. 1 [134]

Mus.ms. 13160/10: *Kyrie in D minor* [160]

Mus.ms. 13161: *Missa Sapientiae* [148]

Mus.ms. 13165: *Miserere mei in G minor* [90]

Mus.ms. 13173: *Kyrie in D minor* [160]

Mus.ms. 13175: *Alma redemptoris* [154]

Mus.ms. 13185: *Jesum adoremus* [159]

Mus.ms. 13216: *Trio sonata*

**D-Dl: Sächsische Landesbibliothek Staats-  
und Universitätsbibliothek, Dresden,  
Germany**

Mus 2159-D-1: *Messa del quinto tuono* [105]

Mus 2159-D-2: *Messa a tre voci* No. 1 [98]

Mus 2159-D-3: *Messa del sesto tuono* No. 2  
[107]

Mus 2159-D-4: *Missa Sapientiae* [148]

Mus 2159-D-5: *Credo in F* [139]

Mus 2159-D-7a: *Requiem* [93]

Mus 2159-D-8: *Laudate pueri for SSB* [83]

Mus 2159-D-9: *Dixit Dominus in A* [73]

Mus 2159-D-11: *Confitebor* No. 1 [69]

Mus 2159-D-13: *Mass*, attrib. Lotti

Mus 2159-E-7: *Laudate Dominum* [81]

Mus 2159-E-8: *Credidi* [72]

Mus 2145-E-505: *Adoramus te*, Perti

Mus 2159-F-2: *Alessandro Severo*

**D-F: Universitätsbibliothek Johann Christian  
Senckenberg, Frankfurt, Germany**

Mus HS 157 Nr. 10: *Miserere mei in G minor*  
[90]

**D-HVs: Stadtbibliothek, Hanover, Germany**

Kestner No. 17: *Miserere mei in D minor* [88]

**D-Mbs: Bayerische Staatsbibliothek,  
Munich, Germany**

Mus.ms. 4746-52 *Adoramus te*, Perti

**D-MÜs: Santini-Bibliothek, Münster,  
Germany**

SANT Hs 1394a.b: *Kyrie in D minor* [115]  
(ascribed to Durante)

**D-NBss: Studienseminar, Bibliothek,  
Neuberg, Germany**

Mus.ms. 364: *Ave maris stella* [155]

Mus.ms. 46: *Regina caeli* No. 2 [55]

**D-Po: Bistumarchiv, Passau, Germany**

Lotti 4 Nr. 2: *Domine praevenisti eum* [157]

**D-TRb: Bistumsarchiv, Trier, Germany**

104/130 12 (Nr. 2): *Alma redemptoris* [154]

**GB-Lam: Royal Academy of Music, London,  
UK**

MS 54: *Kyrie in B $\flat$*  [110]; *Gloria in D* No. 1  
[126]



**GB-Lbl: British Library, London, UK**

Add. 14176: *Kyrie, Gloria* attrib. Lotti

Add. 14177: *Gloria in C* No. 1 [123]

Add. 24297: *Kyrie in G minor* No. 1 [120];  
*Gloria in F* No. 4 [132]

Egerton 2470: *Adoramus te*, attrib. Lotti

MS Mus 1785: *Messa del sesto tuono* No. 1  
[106]

R.M.20.f.1: *Dixit Dominus*, Handel

R.M.20.g.10: *Missa Sapientiae* [148]

**GB-Lcm: Royal College of Music, London, UK**

MS 2113: *I will cry to God most high* [158]

MS 2259: *I will cry to God most high* [158]

MS 48: *Credo in D minor*, Biffi

**GB-Lgc: Gresham Collection, London, UK**

G mus 417: *Miserere mei in A minor* [86],  
*Gloria in F* No. 1 [129]

**GB-Lwa: Westminster Abbey, London, UK**

C.G. 23: *Magnificat a primi toni* [62]; *a secundi toni* [63], *a quinti toni* No. 1 [64];

*Messa del sesto tuono* No. 2 [107]

C.G. 67: *Confitebor* No. 2 [70]

CJ 3: *Crucifixus a 5* [141]

**GB-Ob: Bodleian Library, Oxford, UK**

Ms. 16675: *Kyrie in B $\flat$*  [110]; *Gloria in D* No. 1 [126]

**I-Bsf: Biblioteca S. Francesco, Bologna, Italy**

c(22): *Messa Breve* [102]

**I-Mc: Conservatorio di Musica Giuseppe**

**Verdi, Milan, Italy**

Ris. Mus. 49: *Ave regina caelorum* No. 2 [11];

*Cum complerentur* [15]; *Ecce ego mitte vos* [17]; *Jubilate Deo* [24]; *Justus germinabit*

*sicut* [25]; *Arbor dignissima* [8]; *Benedic,*

*Domine* [13]; *Benedicam Dominum* [14];

*Ecce panis angelorum* [3]; *Hic est vere Martyr*

[19]; *O vos omnes* No. 2 [28]; *Propter*

*testamentum* [29]; *Quid? Quid mihi est in*

*caelum* [31]; *Regina caeli* No. 1 [32]; *Sancte*

*Paule Apostole* [37]; *Vexilla regis prodeunt*

[7]; *In medio ecclesiae* [21]

**I-Nc: Conservatorio di Musica S. Pietro a**

**Majella, Naples, Italy**

Mus.relig. 1107: *Laudate Dominum de caelis*  
[79]; *Laudate Dominum in sanctis eius* [80]

Mus.relig. 1108: *Messa del quinto tuono*  
[105]

Mus. relig. 1109: *Messa del sesto tuono* No. 1  
[106]

**I-Rsc: Conservatorio di Santa Cecilia, Rome, Italy**

ms. mus. A.1678b: *Adoramus te*, Perti

**I-Vire: Istituzioni di Ricovero e di Educazione, Venice, Italy**

16: *Cantemus Domino*, Biffi

**I-Vnm: Biblioteca Nazionale Marciana, Venice, Italy**

Canal 10678: *Salve regina a 4* [36]

- Canal 10779: *Laudate pueri a 3 SSA* [84]
- Canal 11309, No.1: No. 1. *Messa del quinto tuono* [105]
- Canal 11344 No.5: *Agnus Dei a solo Basso* [153]
- I-Vsm: Archivio di San Marco, Venice, Italy**
- B767/1-68: *Miserere mei in D minor* [88]; *Benedictus in C* [59]
- B768/1-13: *Miserere mei in G minor* [90]; *Benedictus in F* [60]
- B775/1-6: *Beata es, Virgo* [12]; *Gaude Maria*
- B776/1-19: *Salve regina a 4* [36]
- B783/1-24: *Christe redemptor omnium* [1]
- B852/1-22: *Ecce panis angelorum* [3]; *Pange lingua* [5]
- PL-WRu: Wroclaw University, Wroclaw, Poland**
- 60918 Muz: *Miserere mei in E minor* [89]
- S-Smf: Stiftelsen Musikkulturens främjande, Stockholm, Sweden**
- MMS 865: *Sepulto Domino* [38]; *O vos omnes No. 1* [27]
- US-CAh: Harvard University, Houghton Library, Cambridge, USA**
- f MS Mus 202: *Kyrie in E minor* [116]; *Gloria in D No. 1* [126]
- US-NYpm: Public Library, New York, USA**
- Cary 342: *Messa in Alamire* [103]
- US-R: Sibley Music Library, Rochester, USA**
- ML96.C127: *Jesum adoremus* [159]
- US-Wc: Library of Congress, Washington, USA**
- M1999.B7 M3 Case: *Kyrie in Bb* [110]; *Gloria in D No. 1* [126]
- ML96.L718: *Regina caeli No. 1* [32], *Messa del quinto tuono* [105], *Miserere mei in D minor* [88]

## A. Catalogue of Sacred Music by Lotti

Data on more than 800 manuscripts in over 100 libraries have been collated to create a complete catalogue of Lotti's entire oeuvre of sacred music, with a list of the source material for each work. Autographs, where confirmed, have been marked as such. Manuscripts in libraries outside Venice that have been determined to be of Venetian origin (usually by examination of watermarks) have been marked as such. Manuscripts in Venetian libraries are assumed to be Venetian, unless otherwise indicated.

The works have been classified and sorted by liturgical type, and then listed alphabetically. (Some minor adjustments to alphabetical order are made: *Messa del primo tuono* [104] comes before *Messa del ottavo tuono* [108]; also the movements of the mass ordinary are listed in their liturgical order: Kyrie, Gloria, Credo.)

Detailed information on the classification of the works by liturgical type can be found in section 3.7; information on the nomenclature of works and an overview of manuscript sources can be found in sections 4.2 and 4.3.

A.1: Index of Lotti's sacred works, by catalogue number	330
A.2: Index of Lotti's sacred works, by title	334
A.3: Index of Library Sigla	336
A.4: List of similar hand styles found in manuscripts	339
A.5: Full Catalogue	341

## A.1. Index of Lotti's sacred works, by catalogue number

### Hymns

1	Christe Redemptor omnium	SATB
2	Crudelis Herodes	TTB
3	Ecce panis angelorum	SATB
4	Jesu dulcis memoria	SATB
5	Pange lingua	SATB
6	Surrexit Christus hodie	SATB
7	Vexilla regis prodeunt	SATB

### Antiphons, Motets & Propers

8	Arbor dignissima	ATTB
9	Ave dulcis mater	TTBB, organ
10	Ave regina caelorum No. 1	SATB
11	Ave regina caelorum No. 2	SATB
12	Beata es, Virgo Maria	SATB
13	Benedic, Domine	SATB
14	Benedicam Domine	SATB
15	Cum complerentur	SATB
16	Domine, ad adjuvandum me festina	SSATB, SSATB, 4 violin, 2 viola, 2 violoncello, 2 oboe, bassoon, basso continuo
17	Ecce ego mitte vos	SATB
18	Gaude Maria Virgo	SATB
19	Hic est vere Martyr	ATTB
20	Improperium exspectavit	TTB
21	In medio ecclesiae	ATTB
22	In omni tribulatione nostra	SATB, 2 violin, [2 viola,] [2 oboe, bassoon,] basso continuo
23	In virtute tua, Domine	TB
24	Jubilate Deo	SATB
25	Justus germinabit sicut lilium	ATTB
26	Magnus Dominus et laudabilis	SATB
27	O vos omnes No. 1	SATB
28	O vos omnes No. 2	SATB
29	Propter testamentum	ATTB
30	Quem dicunt homines	ATTB
31	Quid? Quid mihi est in coelo	ATTB
32	Regina caeli No. 1	SATB
33	Salve regina a 2 No. 1	TB
34	Salve regina a 2 No. 2	TB
35	Salve regina a 2 No. 3	TB
36	Salve regina a 4	SATB
37	Sancte Paule Apostole	SATB
38	Sepulto Domino	SATB
39	Tenuisti manum dexteram meam	TTB
40	Terribilis est locus iste	TTB
41	Tibi laus tibi gloria	SATB
42	Vere languores nostros	TTB
43	Virtuti et gloria honori	SATB, 2 violin, viola, oboe, trumpet, basso continuo

### Solo motets

44	Aleph quomodo obscuratum	S, basso continuo
45	Alma ride exsulta mortalis	S, 2 violin, viola, basso continuo
46	Aurae lenes quae prata foveitis	A, 2 violin, viola, basso continuo

47	Beati amoris scintillae amoris	S, 2 violin, viola, 2 oboe, basso continuo
48	Care Pater audi	S, 2 violin, viola, basso continuo
49	Columbae innocentes	S, 2 violin, basso continuo
50	Corda fidelis anime	S, 2 violin, viola, basso continuo
51	Gesù caro e dove sei	A, 2 violin, viola, basso continuo
52	Laeta gaude o fortunata	S, basso continuo
53	Mortales gaudete laetantes	S, violin, basso continuo
54	Proh quantae sunt in orbe strages	A, 2 violin, viola, basso continuo
55	Regina caeli No. 2	S, 2 violin, viola, basso continuo
56	Sacri amoris aurae amate	A, 2 violin, viola, basso continuo
57	Sat est o Jesu vulnerasti	S, 2 violin, viola, basso continuo
58	Spera anima mea non procellae	S, 2 violin, viola, basso continuo

### Canticles

59	Benedictus Dominus Deus in C	SATB
60	Benedictus Dominus Deus in F	SATB
61	Magnificat, 'a terra' a 2 voci, spezzato	TB
62	Magnificat a primi toni	SATBB
63	Magnificat a secundi toni	SATB
64	Magnificat a quinti toni No. 1	SATB
65	Magnificat a quinti toni No. 2	SATB
66	Magnificat con strumenti	SATB, 2 violin, 2 viola, basso continuo

### Psalms

67	Ad Dominum cum tribularer	SATB
68	Beatus vir	SATB
69	Confitebor tibi No. 1	SATB, 2 violin, viola, basso continuo, 2 oboe, bassoon, 2 flute
70	Confitebor tibi No. 2	SATB, 2 violin, 2 viola, oboe, basso continuo
71	Confitebor tibi No. 3	SSSATB, 2 violin, viola, 2 violoncello, 2 oboe, basso continuo
72	Credidi	SATB, [2 violin, viola, basso continuo]
73	Dixit Dominus in A	SSSAAATTTBBB, 2 violin, 2 viola, 2 oboe, trumpet, basso continuo
74	Dixit Dominus in C	SSAATB, SSAATB, 4 violin, 2 viola, 2 oboe, trumpet, basso continuo
75	Dixit Dominus in D	SSAATTBB, SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo
76	Dixit Dominus in G minor	SSATB, 2 violin, viola, basso continuo
77	Dixit Dominus in G No. 1	SSATB, 2 violin, 2 viola, 2 oboe, basso continuo
78	Dixit Dominus in G No. 2	SATB, SATB, 2 violin, 2 viola, oboe, basso continuo
79	Laudate Dominum de caelis	SATB
80	Laudate Dominum in sanctis eius	SATB
81	Laudate Dominum omnes gentes	SATB, 2 violin, viola, trumpet, basso continuo
82	Laudate pueri a 2	TB, organ
83	Laudate pueri a 3 (SSB)	SSB, 2 violin, viola, oboe, basso continuo
84	Laudate pueri a 3 (SSA)	SSA, 2 violin, viola, basso continuo
85	Laudate pueri a 4	SATB, 2 violin, viola, basso continuo
86	Miserere mei, Deus in A minor	SATB, 2 violin, 2 viola, basso continuo
87	Miserere mei, Deus in C minor	SATB, 2 violin, 2 viola, basso continuo
88	Miserere mei, Deus in D minor	SATB
89	Miserere mei, Deus in E minor	SATB, 2 violin, 2 viola, basso continuo
90	Miserere mei, Deus in G minor	SATB

**Requiems**

- |    |                                 |   |
|----|---------------------------------|---|
| 91 | Libera me                       | SATB  |
| 92 | Messa di Requiem                | SATB  |
| 93 | Requiem for choir and orchestra | SSAATTTBBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo |

**Masses**

- |     |  |  |
|-----|--|--|
| 94  | Messa a due voci No. 1                 | TB                                     |
| 95  | Messa a due voci No. 2 'con organo'    | TB, organ                              |
| 96  | Messa a due voci 'simile in Re minore' | TB                                     |
| 97  | Messa a due voci 'spezzata in Do'      | TB                                     |
| 98  | Messa a tre voci No. 1                 | TTB, [2 violin,] basso continuo        |
| 99  | Messa a tre voci No. 2 con due violini | TTB, 2 violin, basso continuo          |
| 100 | Messa a tre voci No. 3 con strumenti   | STB, 2 violin, trumpet, basso continuo |
| 101 | Messa a tre voci No. 4                 | TTB                                    |
| 102 | Messa Breve                            | SATB                                   |
| 103 | Messa in Alamire                       | SATB                                   |
| 104 | Messa del primo tuono                  | SATB                                   |
| 105 | Messa del quinto tuono                 | SATB                                   |
| 106 | Messa del sesto tuono No. 1            | SATB                                   |
| 107 | Messa del sesto tuono No. 2            | SATB                                   |
| 108 | Messa del ottavo tuono                 | SATB                                   |
| 109 | Missa Quadragesimalis                  | SATB                                   |

**Mass Movements**

- |     |                        |   |
|-----|------------------------|---|
| 110 | Kyrie in B $\flat$     | ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo                    |
| 111 | Kyrie in C             | ATB, SATB, SATB, 2 violin, viola, oboe, trumpet, basso continuo               |
| 112 | Kyrie in C minor       | ATB, SSATB, SSATB, 2 violin, viola, basso continuo                            |
| 113 | Kyrie in D minor No. 1 | ATB, SSATB, SSATB, 2 violin, viola, basso continuo                            |
| 114 | Kyrie in D minor No. 2 | SSATTB, SSATB, 2 violin, viola, basso continuo                                |
| 115 | Kyrie in D minor No. 3 | SATB, 2 violin, viola, basso continuo   |
| 116 | Kyrie in E minor       | ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo                    |
| 117 | Kyrie in F No. 1       | SATB, 2 violin, viola, basso continuo   |
| 118 | Kyrie in F No. 2       | SATB, 2 violin, viola, basso continuo   |
| 119 | Kyrie in G             | ATB, SATB, SATB, 2 violin, 2 viola, basso continuo                            |
| 120 | Kyrie in G minor No. 1 | SATB, 2 violin, 2 viola, basso continuo                                       |
| 121 | Kyrie in G minor No. 2 | ATB, SSATB, SSATB, 2 violin, viola, basso continuo                            |
| 122 | Gloria in A            | SSAAATTTBBB, 2 violin, 2 viola, [oboe, 2] trumpet, basso continuo             |
| 123 | Gloria in C No. 1      | SSAAATTTBBB, 2 violin, viola, 2 oboe, bassoon, trumpet, basso continuo        |
| 124 | Gloria in C No. 2      | SSAATTB, SSAATTB, 4 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo |
| 125 | Gloria in C No. 3      | SATB, SATB, 4 violin, 2 viola, oboe, trumpet, basso continuo                  |
| 126 | Gloria in D No. 1      | SATB, SATB, 2 violin, 2 viola, 2 violoncello, oboe, trumpet, basso continuo   |
| 127 | Gloria in D No. 2      | SSATB, 2 violin, viola, oboe, trumpet, basso continuo                         |

128	Gloria in D No. 3	SATB, 2 violin, viola, trumpet, basso continuo
129	Gloria in F No. 1	SSATB, 2 violin, viola, 2 oboe, 2 flute, basso continuo
130	Gloria in F No. 2	SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo
131	Gloria in F No. 3	SATB, 2 violin, viola, basso continuo
132	Gloria in F No. 4	SATB, 2 violin, 2 viola, basso continuo
133	Gloria in F No. 5	SSSSAAAATTTTBBBB, 4 violin, 2 viola, oboe, trumpet, basso continuo
134	Gloria in G No. 1	SSAAAATTTTBBBB, 2 violin, viola, 2 oboe, trumpet, basso continuo
135	Gloria in G No. 2	SSAATTB, 2 violin, 2 viola, [2] oboe, [bassoon], trumpet, [flute], basso continuo
136	Credo in B $\flat$ No. 1	SATB, 2 violin, viola, basso continuo
137	Credo in B $\flat$ No. 2	SATB, 2 violin, viola, basso continuo
138	Credo in D minor	SSSAAATTBB, 2 violin, 2 viola, basso continuo
139	Credo in F	SSAATTBB, 2 violin, 2 viola, basso continuo
140	Credo in G minor	SATB, SATB, 2 violin, 2 viola, basso continuo
141	Crucifixus a 5	SSATB, basso continuo
142	Crucifixus a 6	SSATTB, basso continuo
143	Crucifixus a 8	SSAATTBB, basso continuo
144	Crucifixus a 10	SSSAAATTBB, basso continuo

### Named Mass Groupings

145	Messa Breve con istrumenti	Kyrie in F No. 2 [118], Gloria in D No. 2 [127], Credo in B $\flat$ No. 2 [137]
146	Missa BMV in caelum assumptae (Also Missa sonis musicis expressa) (Also Missa S. Brunonis?)	Kyrie in D minor No. 3 [115], Gloria in D No. 3 [128]
147	Missa Sancti Christophori	Kyrie in F No. 1 [117], Gloria in F No. 3 [131], Credo in F [139], [plus Sanctus, Benedictus, Agnus].
148	Missa Sapientiae	Kyrie in G minor No. 1 [120], Gloria in G No. 2 [135]
149	Missa Solemne S. Joannis Nepomuceni	Kyrie in G minor No. 2 [121], Gloria in C No. 2 [124]
150	Missa Vide Domine laborem meum	Kyrie in E minor [116], Gloria in D No. 1 [126]

### Spurious Attributions & Fragments

151	Adoramus te in F (spurious)	SATB (by G. Perti)
152	Adoramus te in G minor (spurious)	SATB (by G. Perti)
153	Agnus Dei a solo Basso (spurious)	B, organ
154	Alma redemptoris mater (spurious)	SATB, SATB
155	Ave maris stella (fragment)	4 brass parts
156	Cantemus Domino (spurious)	ATB, organ (by A. Biffi)
157	Domine praevenisti eum (fragment)	TB, organ
158	I will cry unto God most high	ATB
159	Jesum adoremus (spurious)	SATB (by Palestrina)
160	Kyrie in D minor (No. 4?) (fragment)	SATB, 2 violin, viola, 2 oboe, bassoon, basso continuo
161	Te adoro Deum verum (fragment?)	AAT, 2 violin, viola, basso continuo

## A.2. Index of Lotti's sacred works, by title

Title	Catalogue No.		
Ad Dominum cum tribularer	67	Dixit Dominus in G minor	76
Adoramus te in F (spurious)	151	Dixit Dominus in G No. 1	77
Adoramus te in G minor (spurious)	152	Dixit Dominus in G No. 2	78
Agnus Dei a solo Basso (spurious)	153	Domine ad adjuvandum me festina	16
Aleph quomodo obscuratum	44	Domine praevenisti eum (fragment)	157
Alma redemptoris mater (spurious)	154	Ecce ego mitte vos	17
Alma ride exsulta mortalis	45	Ecce panis angelorum	3
Arbor dignissima	8	Gaude Maria Virgo	18
Aurae lenes quae prata foveitis	46	Gesù caro e dove sei	51
Ave dulcis mater	9	Gloria in A	122
Ave maris stella (fragment)	155	Gloria in C No. 1	123
Ave regina caelorum No. 1	10	Gloria in C No. 2	124
Ave regina caelorum No. 2	11	Gloria in C No. 3	125
Beata es, Virgo Maria	12	Gloria in D No. 1	126
Beati amoris scintillae amoris	47	Gloria in D No. 2	127
Beatus vir	68	Gloria in D No. 3	128
Benedic, Domine	13	Gloria in F No. 1	129
Benedicam Domine	14	Gloria in F No. 2	130
Benedictus Dominus Deus in C	59	Gloria in F No. 3	131
Benedictus Dominus Deus in F	60	Gloria in F No. 4	132
Cantemus Domino (spurious)	156	Gloria in F No. 5	133
Care Pater audi	48	Gloria in G No. 1	134
Christe Redemptor omnium	1	Gloria in G No. 2	135
Columbae innocentes	49	Hic est vere Martyr	19
Confitebor tibi No. 1	69	I will cry unto God most high	158
Confitebor tibi No. 2	70	Improperium expectavit	20
Confitebor tibi No. 3	71	In medio ecclesiae	21
Corda fidelis anime	50	In omni tribulatione nostra	22
Credidi	72	In virtute tua, Domine	23
Credo in B $\flat$ No. 1	136	Jesu dulcis memoria	4
Credo in B $\flat$ No. 2	137	Jesum adoremus (spurious)	159
Credo in D minor	138	Jubilare Deo	24
Credo in F	139	Justus germinabit sicut lilium	25
Credo in G minor	140	Kyrie in B $\flat$	110
Crucifixus à 10	144	Kyrie in C	111
Crucifixus à 5	141	Kyrie in C minor	112
Crucifixus à 6	142	Kyrie in D minor (No. 4) (fragment)	160
Crucifixus à 8	143	Kyrie in D minor No. 1	113
Crudelis Herodes	2	Kyrie in D minor No. 2	114
Cum complerentur	15	Kyrie in A minor	115
Dixit Dominus in A	73	Kyrie in E minor	116
Dixit Dominus in C	74	Kyrie in F No. 1	117
Dixit Dominus in D	75	Kyrie in F No. 2	118



Kyrie in G	119	Miserere mei, Deus in D minor	88
Kyrie in G minor No. 1	120	Miserere mei, Deus in E minor	89
Kyrie in G minor No. 2	121	Miserere mei, Deus in G minor	90
Laeta gaude o fortunata	52	Missa BMV in caelum assumptae	146
Laudate Dominum de caelis	79	Missa Quadragesimalis	106
Laudate Dominum in sanctis eius	80	Missa Sancti Christophori	147
Laudate Dominum omnes gentes	81	Missa Sapientiae	148
Laudate pueri à 2	82	Missa Solemne S. Joannis Nepomuceni	149
Laudate pueri (SSA)	83	Missa sonis musicis expressa	146
Laudate pueri (SSB)	84	Missa Vide Domine laborum meum	150
Laudate pueri à 4	85	Mortales gaudete laetantes	53
Libera me	91	O vos omnes No. 1	27
Magnificat 'a terra' à 2 voci spezzati	61	O vos omnes No. 2	28
Magnificat primi toni	62	Pange lingua	5
Magnificat quinti toni No. 1	64	Proh quantae sunt in orbe strages	54
Magnificat quinti toni No. 2	65	Propter testamentum	29
Magnificat secundi toni	63	Quem dicunt homines	30
Magnificat con strumenti	66	Quid? Quid mihi est in coelo	31
Magnus Dominus et laudabilis nimis	26	Regina caeli No. 1	32
Messa a due voci 'spezzata in Do'	97	Regina caeli No. 2	55
Messa a due voci 'simile in Re minor'	96	Requiem for choir and orchestra	93
Messa a due voci No. 1	94	Sacri amoris aurae amate	56
Messa a due voci No. 2	95	Salve regina à 2 No. 1	33
Messa a tre voci No. 1	98	Salve regina à 2 No. 2	34
Messa a tre voci No. 2 con due violini	99	Salve regina à 3 No. 3	35
Messa a tre voci No. 3 con strumenti	100	Salve regina à 4	36
Messa a tre voci No. 4	101	Sancte Paule Apostole	37
Messa Breve	102	Sat est o Jesu vulnerasti	57
Messa Breve con istrumenti	145	Sepulto Domino	38
Messa in Alamire	103	Spera anima mea non procellae	58
Messa del ottavo tuono	108	Surrexit Christus hodie	6
Messa del primo tuono	104	Te adoro Deum verum (fragment?)	161
Messa del quinto tuono	105	Tenuisti manum dexteram meam	39
Messa del sesto tuono No. 1	106	Terribilis est locus iste	40
Messa del sesto tuono No. 2	107	Tibi laus tibi gloria	41
Messa di Requiem	92	Vere languores nostros	42
Miserere mei, Deus in A minor	86	Vexilla regis prodeunt	7
Miserere mei, Deus in C minor	87	Virtuti et gloria honori	43

### A.3. Index of Library Sigla

<b>Sigla</b>	<b>Library</b>	<b>City</b>	<b>Country</b>
A-Ik	Tiroler Landeskonservatorium	Innsbruck	Austria
A-Sd	Dom-Musikarchiv	Salzburg	Austria
A-ST	Zisterzienserstift, Bibliothek und Musikarchiv	Stams	Austria
A-Wgm	Gesellschaft der Musikfreunde in Wien, Bibliothek	Vienna	Austria
A-Wm	Minoritenkonvent, Klosterbibliothek und Archiv	Vienna	Austria
A-Wn	Österreichische Nationalbibliothek	Vienna	Austria
A-Z	Zisterzienser-Stift, Bibliothek und Musikarchiv	Zwettl	Austria
B-Bc	Conservatoire Royal de Musique	Brussels	Belgium
B-Br	Bibliothèque Royale de Belgique	Brussels	Belgium
B-MEaa	Aartsbisschoppelijk Archief	Mechelen	Belgium
B-Nimep	Institut de Musique et de Pédagogie	Namur	Belgium
CH-BM	Musikbibliothek des Stifts	Beromünster	Switzerland
CH-E	Musikbibliothek Kloster	Einsiedeln	Switzerland
CH-SGd	Domchorarchiv	St. Gallen	Switzerland
CZ-BRE	Kostel sv. Ignace	Breznice	Czech
CZ-Pak	Metropolitan Cathedral Archive	Prague	Czech
CZ-Pkřiž	Knights of Cross with Red Star	Prague	Czech
CZ-Pnm	Národní muzeum – Muzeum eské hudby, hudební archiv	Prague	Czech
CZ-Pu	Národní knihovna České republiky	Prague	Czech
D-Bsa	Sing-Akademie	Berlin	Germany
D-Bsb	Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung	Berlin	Germany
D-BNu	Universitäts- und Landesbibliothek	Bonn	Germany
D-DI	Sächsische Landesbibliothek Staats- und Universitätsbibliothek	Dresden	Germany
D-DO	Fürstlich Fürstenbergische Hofbibliothek	Donaueschingen	Germany
D-EC	Pfarrarchiv	Eckartsberga	Germany
D-F	Universitätsbibliothek Johann Christian Senckenberg	Frankfurt	Germany
D-HEms	Musikwissenschaftliches Seminar der Ruprecht-Karls-Universität	Heidelberg	Germany
D-HR	Fürstlich Öttingen-Wallersteinische Bibliothek, Schloß Harburg	Harburg	Germany
D-Hs	Staats- und Universitätsbibliothek Carl von Ossietzky	Hamburg	Germany
D-HVs	Stadtbibliothek, Musikabteilung	Hannover	Germany
D-LEb	Bach-Archiv	Leipzig	Germany
D-LEm	Städtische Bibliotheken, Musikbibliothek	Leipzig	Germany
D-LEu	Universitätsbibliothek, Bibliotheca Albertina	Leipzig	Germany
D-Lr	Ratsbücherei und Stadtarchiv der Stadt Lüneburg, Musikabteilung	Lüneburg	Germany
D-Mbs	Bayerische Staatsbibliothek, Musikabteilung	Munich	Germany
D-MEIr	Staatliche Museen, Abteilung Musikgeschichte, Max-Reger-Archiv	Meiningen	Germany
D-Mm	Bibliothek der St. Michaelskirche	Munich	Germany

D-MT	Abtei Metten, Bibliothek	Metten	Germany
D-MÜs	Santini-Bibliothek	Münster	Germany
D-NBss	Studienseminar, Bibliothek	Neuburg	Germany
D-OEB	Katholische Pfarrei	Oberelsbach	Germany
D-Po	Bistum Archiv	Passau	Germany
D-SPlb	Pfälzische Landesbibliothek, Musikabteilung	Speyer	Germany
D-SWl	Landesbibliothek Mecklenburg-Vorpommern	Schwerin	Germany
D-Tl	Schwäbisches Landesmusikarchiv	Tübingen	Germany
D-TRb	Bistumsarchiv	Trier	Germany
D-W	Herzog August Bibliothek	Wolfenbüttel	Germany
DK-Kk	Kongelige Bibliotek	Copenhagen	Denmark
GB-Cul	University Library	Cambridge	UK
GB-Lam	Royal Academy of Music	London	UK
GB-Lbl	British Library	London	UK
GB-Lcm	Royal College of Music	London	UK
GB-Lgc	Gresham Music Collection	London	UK
GB-Lwa	Westminster Abbey	London	UK
GB-Ob	Bodleian	Oxford	UK
HR-Dsmb	Samostan Male brae	Dubrovnik	Croatia
I-Ac	Biblioteca Comunale	Assisi	Italy
I-BAsn	Basilica di San Nicola	Bari	Italy
I-BGc	Civica Biblioteca, Archivi Storici Angelo Mai	Bergamo	Italy
I-BGi	Civico Istituto Musicale Gaetano Donizetti	Bergamo	Italy
I-Bc	Civico Museo Bibliografico Musicale	Bologna	Italy
I-Bof	Congregazione dell'Oratorio (Padri Filippini)	Bologna	Italy
I-BREd	Archivio Diocesano	Bressanone	Italy
I-Bsf	Biblioteca S. Francesco (Convento dei Frati Minori)	Bologna	Italy
I-Fc	Conservatorio di Musica Luigi Cherubini	Florence	Italy
I-Mc	Conservatorio di Musica Giuseppe Verdi	Milan	Italy
I-Md	Veneranda Fabbrica del Duomo	Milan	Italy
I-Nc	Conservatorio di Musica S. Pietro a Majella	Naples	Italy
I-OS	Opera Pia Greggiati	Ostiglia	Italy
I-PAc	Biblioteca Nazionale Palatina	Parma	Italy
I-Pca	Biblioteca Antoniana con Archivio Musicale	Padua	Italy
I-Rsc	Conservatorio di Santa Cecilia	Rome	Italy
I-Vas	Archivio di Stato	Venice	Italy
I-Vasp	Archivio Storico del Patriarcato	Venice	Italy
I-Vc	Conservatorio di Musica Benedetto Marcello	Venice	Italy
I-VEcap	Biblioteca Capitolare	Verona	Italy
I-Vgc	Fondazione Giorgio Cini	Venice	Italy
I-VId	Biblioteca Capitolare della Cattedrale	Vicenza	Italy
I-Vire	Istituzioni di Ricovero e di Educazione	Venice	Italy
I-Vlevi	Fondazione Levi	Venice	Italy
I-Vnm	Biblioteca Nazionale Marciana	Venice	Italy
I-Vs	Seminario Patriarcale	Venice	Italy
I-Vsm	Archivio di San Marco	Venice	Italy
PL-WRu	Wroclaw University	Wroclaw	Poland
PL-Wu	Warsaw University	Warsaw	Poland

RUS-KAu	Kaliningrad University	Kaliningrad	Russia
RUS-Mk	Conservatory of Music	Moscow	Russia
S-Skma	Statens Musikbibliotek	Stockholm	Sweden
S-Smf	Stiftelsen Musikkulturens främjande	Stockholm	Sweden
US-AAu	University of Michigan	Ann Arbor	USA
US-BETm	Archives of the Moravian Church	Bethlehem	USA
US-Bp	Boston Public Library	Boston	USA
US-CAe	Harvard University, Loeb Library	Cambridge	USA
US-CAh	Harvard University, Houghton Library	Cambridge	USA
US-NH	Yale University Music Library	New Haven	USA
US-NYpm	Public Library	New York	USA
US-R	Sibley Music Library	Rochester	USA
US-STu	Private Collection	Palo Alto	USA
US-Wc	Library of Congress	Washington	USA

## A.4. List of similar hand styles found in manuscripts

While this survey does not pretend to be a detailed palaeographical analysis, some manuscripts have been grouped together based on their containing numerous common stylistic elements. Autograph manuscripts have been identified through known exemplars of Lotti's handwriting in documents, such as his Will and his letter to the Scuola dello Spirito Santo.

### Autographs:

I-Vnm: 10779: *Laudate pueri a 3* (SSA) [84]

I-Nc: Mus.relig. 1107: *Laudate Dominum de caelis* [79]; *Laudate Dominum in sanctis eius* [80]

S-Smf: MMS 865: *Sepulto Domino* [38] and *O vos omnes No. 1* [27]

CZ-Pkřiž: XXXV C 292. *Credo in G minor* [140]

GB-Lwa: CJ 3. *Crucifixus a 5* [141]

A-Wgm: A 410: *Messa a tre voci No. 1* [98]

A-Wgm: A 411: *Surrexit Christus hodie* [6]

A-Wgm: A 412: *Christe Redemptor omnium* [1]

A-Wn: Mus.Hs.16470: *Messa a tre voci* [99]

US-NYpm: Cary 342: *Messa in Alamire* [103]

### Group A

D-Dl: Mus 2159-D-5: *Credo in F* [139]

D-Dl: Mus 2159-D-8: *Laudate pueri for SSB* [83]

D-Dl: Mus 2159-D-9: *Dixit Dominus in A* [73]

D-Dl: Mus 2159-E-7, *Laudate Dominum* [81]

D-Dl: Mus 2159-E-8: *Credidi* [72]

CZ-Pak: MS 853. *Credo in B $\flat$  No. 1* [136]

**Group B**

D-Dl: Mus 2159-D-2: *Messa a tre voci No. 1* [98]

Mus 2159-D-3: *Messa del sesto tuono No. 2* [107]

Mus 2159-D-1: *Messa del quinto tuono* [105]

**Group C**

GB-Lbl: Add. 24297: *Kyrie in G minor No. 1* [120]; *Gloria in F No. 4* [132]

B-Bc: 167: *Messa Breve con strumenti* [145]

CZ-Pak: MS 858: *Missa Sancti Christophori* [147]

**1 Christe Redemptor omnium** SATB

The setting is the second, fourth, and sixth verses of the Christmas hymn, Christe, Redemptor omnium.

Library	Shelfmark	Date	Notes	RISM No.
A-Wgm	A 411	1700-1740	Autograph	
I-Vsm	B783/1-24	late 18th C.		

**2 Crudelis Herodes** TTB

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 2	19th C.		

**3 Ecce panis angelorum** SATB

B852 part books have "1736 Lotti" written in pencil.

Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	
I-Vnm	Canal 11344 No. 9	19th C.		
I-Vsm	B1179/1-49	late 19th C.		
I-Vsm	B1181	18th C.		
I-Vsm	B852/1-22	1736		

**4 Jesu dulcis memoria** SATB

Verses 2, 4 and 5 only : Music starts 'Nil canitur suavius'.

Library	Shelfmark	Date	Notes	RISM No.
I-Ac	Sartori Ms. 175-9	18th C.	Venetian	

**5 Pange lingua** SATB

Library	Shelfmark	Date	Notes	RISM No.
I-Vsm	B1179/1-49	late 19th C.		
I-Vsm	B852/1-22	18th C.	Amen is written in a later hand.	

**6 Surrexit Christus hodie** SATB

Not the standard Roman text, but a Veneto variation.

Library	Shelfmark	Date	Notes	RISM No.
A-Wgm	A 412	1700-1740	Autograph	
I-Vsm	B773/1-6	19th C.		

**7 Vexilla regis prodeunt**

SATB



Library	Shelfmark	Date	Notes	RISM No.
D-Dl	Mus. 2159-E-504	1700-1750	Venetian	
I-Mc	(Ris) Mus. 49		Source now lost?	

**8 Arbor dignissima**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

**9 Ave dulcis mater**

TTBB, organ



Fragment? The scoring of S solo, TTBB, org, is unusual. Incipit from RISM.

Library	Shelfmark	Date	Notes	RISM No.
A-Wm	443	1840-1860		600054646

**10 Ave regina caelorum No. 1**

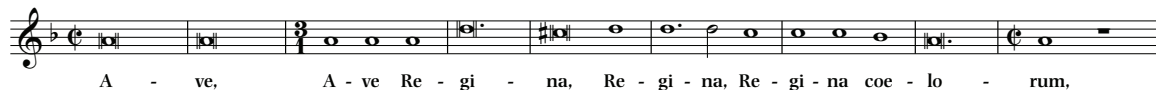
SATB



Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.14197 1	19th C.		
A-Wn	Mus.Hs.14447 12	1856		
A-Wn	SA.67.E.50. Mus 25		3 Antifone de BV a quattro voci	
CH-SGd	ArchDom 1/145		in F min transposed for men	402006804
CZ-BRE	473/a		2 Antiphonies	550269262
D-Bsb	Mus.ms. 13177			452021735
D-Dl	Mus 2159-E-3	1700-1750		
D-Tl	Gg 408			455012507
I-Pca	B.II.642			
I-Vsm	B773/1-6	19th		

**11 Ave regina caelorum No. 2**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	



**12 Beata es, Virgo Maria**

SATB

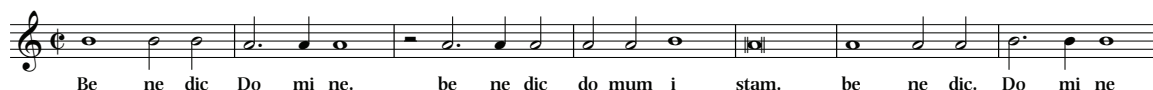


“Motetto da cantarsi ne’ Sabbati del tempo Pasquale” (I-Vsm, B775)  
Text differs from Roman usage.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.14197 4	19th C.		
A-Wn	Mus.Hs.14447 16	1856		
A-Wn	SA.67.E.49. Mus 25			
B-Bc	11059			704002499
D-TRb	104/130 10	1850		456000635
I-Vsm	B775/1-6	18th C.	Parts only	

**13 Benedic, Domine**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

**14 Benedicam Dominum**

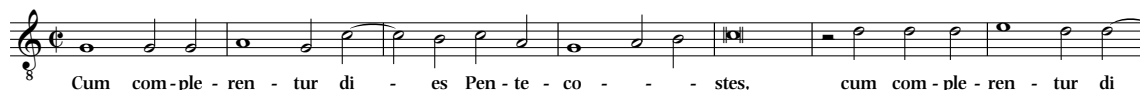
SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

**15 Cum complerentur**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	

**16 Domine ad adjuvandum me festina**

SSATB, SSATB, 4 violin, 2 viola, 2 Violoncello, 2 oboe, bassoon, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
D-Bsa	SA 390			469039000
D-Bsb	Mus.ms. 13173	1830		452021724
D-Bsb	Mus.ms. 13173/3	1830		452021725

**17 Ecce ego mitte vos**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	

18 **Gaude Maria Virgo**

SATB



“Motetto da cantarsi ne’ Sabbati del tempo Pasquale” (in the San Marco part books B775)  
Text differs from Roman usage.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.14447 17	1856		
A-Wn	SA.67.E.49. Mus 25			
A-Wn	SA.67.H.78. Mus 25			
D-LEm	PM 7112	1818		225000218
D-TRb	104/130 13	1850		456000640
I-Vsm	B775/1-6	18th C.	Part-books only	
PL-Wu	RM 8164/a			303000736
PL-Wu	RM 8164/b		Bass missing	303000730

19 **Hic est vere Martyr**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

20 **Improperium expectavit**

TTB



Library	Shelfmark	Date	Notes	RISM No.
I-BREd	DKA 302	1890		650004754

21 **In medio ecclesiae**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

22 **In omni tribulatione nostra**

SATB, 2 violin, 2 oboe, bassoon, basso continuo

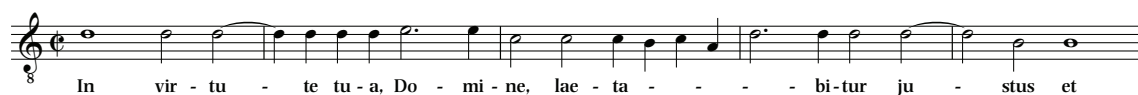


Most sources have no viola parts, though the other instruments double the voices, leaving the alto and tenor parts left undoubled.

Library	Shelfmark	Date	Notes	RISM No.
A-Sd	A 1329	1756-80	With violas	659001860
A-Wn	Mus.Hs.17935.			
B-Bc	15026	1800-49		701002763
D-Bsb	Mus.ms. 13176	1830		456014790
D-Bsb	Mus.ms. 13176/1	1830		456014791
D-Bsb	Mus.ms. 30114			455027363
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 4)			
D-LEm	PM 7113	1800-1824		225000219
D-Mbs	Mus.ms. 1174	1800-1824		453011741
D-Mbs	Mus.ms. 4746-40	1880		450100499
D-Mbs	Mus.ms. 915		With violas	456009770
DK-Kk	mu 9412.1282	1800		150205525
I-Rsc	G. Mss. 3527	1890-1910		
I-Rsc	G. Mss. 3528	19th C.		
US-AAu	M2020.L88 I4 17--b	1700-1749		000123329

**23 In virtute tua, Domine**

TB



Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 6	19th C.		

**24 Jubilate Deo**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	

**25 Justus germinabit sicut lilium**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	

**26 Magnus Dominus et laudabilis nimis**

SATB



Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.14197 3	19th C.		
A-Wn	Mus.Hs.14447 15	1856		
A-Wn	SA.67.E.48. Mus 25			
I-Vlevi	CF.B.120	18th C.		
I-Vnm	Canal 11310 No. 2	18th C.		

**27 O vos omnes No. 1**

SATB



“Per il Giovedì S. al S. Sepolchro” is written in MS.

Library	Shelfmark	Date	Notes	RISM No.
S-Smf	MMS 865		Autograph	190015159

**28 O vos omnes No. 2**

SATB



Library	Shelfmark	Date	Notes	RISM No.
D-MÜs	SANT Hs 1228 (Nr. 4)			451013779
I-Mc	(Ris.) Mus. 49		Source now lost?	

**29 Propter testamentum**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris.) Mus. 49		Source now lost?	

**30 Quem dicunt homines**

ATTB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) pag. 84, righi 10			

**31 Quid? Quid mihi est in coelo**

ATTB



Not in Marcan liturgy.

Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49		Source now lost?	

**32 Regina caeli No. 1**

SATB



Library	Shelfmark	Date	Notes	RISM No.
A-ST	No shelfmark		in D	650003612
A-Wn	Mus.Hs.14447 13	1856		
A-Wn	SA.67.E.50. Mus 25			
CH-BM	Mus.Ms.382			650003615
CH-BM	Mus.Ms.382			400108560
CH-E	297,1			403008415
D-Bsb	Mus.ms. 13177			452021736
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 1)			
D-Mbs	Mus.ms. 4317	1879		455023996
D-Mbs	Mus.ms. 912	1800-1833		456009767
D-Mm	Mm 758	1880		456013450
D-MÜs	SANT Hs 1214 (Nr. 10)			451004653
D-NBss	Mus. ms. 46		"Date of composition: 1734"	455009843
D-Tl	Gg 126	1877		455012111
D-Tl	Gg 408			455012508
D-TRb	104/130 19	1855		456000646
I-Mc	(Ris) Mus. 49		Source now lost?	
I-Nc	Cotrufo 31.57	1901		
I-Nc	Cotrufo 31.81	1890		
I-Pca	B.II.643		In E major for men's voices	
I-Pca	B.II.644			
I-Vnm	10489.1	1956		
I-Vsm	B778/1-22	20th C.		
I-Vsm	B779/1-10	18th C.		
PL-Wu	RM 8164/a			303000734
PL-Wu	RM 8164/b			303000728
US-Wc	ML96.L718	18th C.	Not an autograph	000142022

**33 Salve regina a 2 No. 1**

TB, organ



"tratte da un Corale Mss. della Chiesa di | S. Zulian in Venezia" -- from the I-Vnm catalogue.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 1	19th C.		

**34 Salve regina a 2 No. 2**

TB, organ



“tratte da un Corale Mss. della Chiesa di | S. Zulian in Venezia” -- from the I-Vnm catalogue.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 1	19th C.		

**35 Salve regina a 2 No. 3**

TB, organ

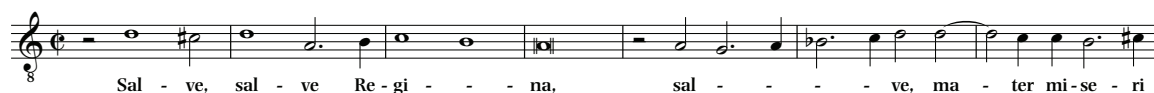


“tratte da un Corale Mss. della Chiesa di | S. Zulian in Venezia” -- from the I-Vnm catalogue.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 1	19th C.		

**36 Salve regina a 4**

SATB



Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.14197 2	19th C.		
A-Wn	Mus.Hs.14447 14	1856		
A-Wn	Mus.Hs.15602. 9			
A-Wn	SA.67.E.50. Mus 25			
B-Br	Ms II 3873 Mus Fetis 1837			700005887
B-Nimep	231	1850	Parts missing; in G minor.	706001989
D-Bsb	Mus.ms. 13177			452021738
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 7)			
D-Dl	Mus 2159-E-3	18th C.		
D-Dl	Mus 2159-E-501	18th C.		
D-Mbs	Mus.ms. 929	1800-1833		456009786
D-MÜs	SANT Hs 1214 (Nr. 9)			451004652
D-NBss	Mus. ms. 141	1852		455010092
D-TRb	104/130 20	1855	Copied from a source Vienna dated 1819.	456000647
I-Vnm	Canal 10368	18th C.		
I-Vnm	Canal 10678	18th C.		
I-Vnm	Canal 11344 No. 4	19th C.		
I-Vnm	Canal 11344 No. 7	19th C.	Arrangement for men's voices	
I-Vs	No shelfmark	18th C.		
I-Vsm	B776/1-19	18th C.		
I-Vsm	B780/1-102	late 19th C.		
I-Vsm	B824	19th C.		
S-Skma	K-R	1750-1799		190018394

**37 Sancte Paule Apostole**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	(Ris) Mus. 49	18th C.	Source now lost?	

**38 Sepulto Domino**

SATB



MS states "Per il giovedì S. al S. Sepolchro".

Library	Shelfmark	Date	Notes	RISM No.
S-Smf	MMS 865		Autograph	190015159

**39 Tenuisti manum dexteram meam**

TTB



Library	Shelfmark	Date	Notes	RISM No.
I-BREd	DKA 302	1890		650004753

**40 Terribilis est locus iste**

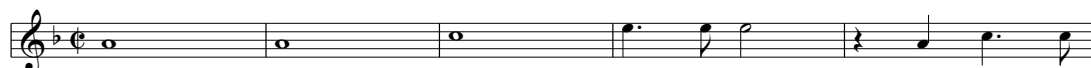
TTB



Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 3	19th C.		

**41 Tibi laus tibi gloria**

SATB



Incipit from RISM

Library	Shelfmark	Date	Notes	RISM No.
CZ-BRE	466			550269263

## 42 Vere languores nostros

TTB



Many sources are in German translation of the text: Alle die tiefen Qualen.  
Hansell and Termini, 'Lotti' *New Grove Online* lists a source in GB-Ob, but it has not been traced.

Library	Shelfmark	Date	Notes	RISM No.
A-ST	No shelfmark			650010703
A-Wn	Mus.Hs.14447 22,2 Mus			
A-Wn	Mus.Hs.15462			
A-Wn	Mus.Hs.3426.			
A-Wn	Mus.Hs.37752. 10v Mus		German translation	
B-Bc	15026	1700-1799	German text	701002757
B-Bc	15026	1841		701002758
B-Br	Ms II 3873 Mus Fetis 1837			700005888
CH-E	264,2			400100755
CH-SGd	ArchDom 1/145			402006806
CZ-Pu	59 r 16		German text	550503129
D-EC	30	1872	German text	250000223
D-HEms	Th Lo 12	1810-1840	Transposed to D minor for SSA	450022518
D-Hs	ND VI 502		German text also	452501452
D-HVs	Kestner No. 100 (Nr. 3)			451007316
D-HVs	Kestner No. 171 a (Nr. 3)			451512091
D-HVs	Kestner No. 42 I (Nr. 33)	1859		451001252
D-HVs	Kestner No. 95 a. b. c. (Nr. 19)			451007097
D-HVs	Kestner No. 99 a. b. c. (Nr. 3)			451007278
D-Lr	Mus.ant.pract. 1195		German text	455023807
D-Lr	Mus.ant.pract. 2011#15		4 part arrangement?	455023704
D-Lr	Mus.ant.pract. K.N. 212	1840-1860	German text.	450103030
D-Lr	Mus.ant.pract. K.N. 213-Beilage	1840-1860	German text. Arranged?	450103041
D-Mbs	Mus.ms. 920	1800-1810		456009775
D-MEIr	No shelfmark			
D-MÜs	SANT Hs 2417	1800-1899		451015056
D-SPlb	Mus. D Hs 159			450043337
D-TI	E 124			455011487
D-TRb	104/130 21	1855		456000648
I-BGi	XXVI.C.95.893			
I-Mc	A.55.99.3	19th C.		
I-Pca	B.II.648			
I-Rsc	A-Ms-1556	19th C.		
I-VId	G.45			
I-Vsm	B1187/1-17	20th C		
PL-WRu	60246 Muz.	1854	German text	301000153
US-AAu	No shelfmark			
US-Wc	M2093.3.L Case	1700-1799		000142255

## 43 Virtuti et gloriae honori

SATB, 2 violin, viola, oboe, trumpet, basso continuo



'Frontem regiam' and 'Sancte (Sed tu?) qui veram famam' are found individually in some sources, as listed below, but included as sections of a complete work in XXXV E 127. The text is not liturgical.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 126	1744	Frontem regiam lauri aeterni	550266956
CZ-Pkřiz	XXXV E 127	1719	Virtuti et gloriae honori	550266957
CZ-Pkřiz	XXXVI B 60	1744	Sancte qui veram famam	550282763

**44 Aleph quomodo obscuratum est aurum** S, basso continuo

Other Lamentations originally attributed to Lotti in RISM are in CZ-Pkřiz, XXXV C 52 and 53, but now thought to be by Jan František Novak.

Library	Shelfmark	Date	Notes	RISM No.
I-Bof	ms (59)	1700-1710		850035092

**45 Alma ride exsulta mortalis** S, 2 violin, viola, basso continuo

Aria, recit, aria, Alleluia

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Am.B 356 (4)	1780		452505191
D-Bsb	Mus.ms. 13184/4	1810	Parts	452021729
D-Bsb	Mus.ms. 30173			455030816

**46 Aurae lenes quae prata foveitis** A, 2 violin, viola, basso continuo

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13184	1760		452021731

**47 Beati amoris scintillae amoris** S, 2 violin, viola, 2 oboe, basso continuo

Library	Shelfmark	Date	Notes	RISM No.
D-W	Cod. Guelf. 150 Mus. Hdschr.	1700-1749		451506482

**48 Care Pater audi** S, 2 violin, viola, basso continuo

AB da capo.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	851			550268045

**49 Columbae innocentes** S, 2 violin, basso continuo

Library	Shelfmark	Date	Notes	RISM No.
GB-Lbl	Add. 31504	1740	f. 140v-144r. No violin parts	806045740
GB-Lcm	MS 1077			

**50 Corda fidelis anime** S, 2 violin, viola, basso continuo

Library	Shelfmark	Date	Notes	RISM No.
D-DO	Mus.Ms. 1269	1730		450013114





**57 Sat est o Jesu vulnerasti**

S, 2 violin, viola, basso continuo



Music from Ascanio: (Vile e debole il cor)

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	852			550268044

**58 Spera anima mea non procellae**

S, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	860			550268053
D-Bsb	13184/2	1810		452021732
D-Bsb	Mus.ms. 30173			455030818

**59 Benedictus Dominus Deus in C**

SATB



Written in 1733, frequently paired with Miserere mei in D minor.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15602. 5-6 Mus			
B-Br	Ms II 3873 Mus Fetis 1837			700005883
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 8)			
D-Dl	Mus 2159-E-5	1700-1750		
D-F	Mus Hs 653	1820		455001125
D-Mbs	Mus.ms. 931	1800-1833	Entitled "1733 Benedictus"	456009787
D-NBss	Mus. ms. 81	1852		455009922
I-BGc	Mayr D.9.24.5	18th C.	with org, Contrab, Vlc, trombone	850019650
I-Mc	(Ris) Mus. c20			
I-Vnm	Canal 11310 No. 3	19th C.		
I-Vsm	B767/1-68	1733	'Per la Settimana Santa, 1733'	
PL-Wu	RM 8164/a		Also RM 8164/b	303000732
PL-Wu	RM 8164/b		Also RM 8164/a	303000726

**60 Benedictus Dominus Deus in F**

SATB



Written in 1733. Frequently paired with Miserere mei in G minor.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	SA.67.E.47. Mus 25			
B-Br	Ms II 3873 Mus Fetis 1837		"1733"	700005606
D-Dl	Mus 2159-E-5	1700-1750		
D-Dl	Mus 2159-E-503	1700-1750		
D-Mbs	Mus.ms. 932	1800-1833		456009788
D-NBss	Mus. ms. 82	1852		455009923
D-TRb	104/130 11	1850		456000636
I-Mc	(Ris) Mus. c20			
I-Vnm	Canal 11309 No. 5	18th C.		
I-Vsm	B1188/1-60	1935		
I-Vsm	B768/1-13	1733	'Per la Settimana Santa, 1733'	

Odd verses plainsong.

SATBB

Alternating plainsong verses: odd verses plainsong.

SATB

Alternating plainsong verses: even verses plainsong.

SATB

Alternating plainsong phrases: odd verses plainsong.

Some German sources have spurious setting of the initial 'Magnificat anima mea' verse.

SATB

Complete text setting.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13174/5	1825		452021726
D-Bsb	Mus.ms. 13185	1790		452021740
D-TRb	104/130 16	c. 1800		456000643
D-TRb	104/130 17	c. 1850		456000644
GB-Lcm	MS 1087	1844		

**66 Magnificat con strumenti**

SATB, 2 violin, 2 viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
DK-Kk	mu6510.1133	1780-90	Full score	150203041
DK-Kk	mu9402.2482	c. 1800	vocal score	150205309
DK-Kk	mu9402.2483	c. 1800	instrumental parts	150205310

**67 Ad Dominum cum tribularer**

SATB

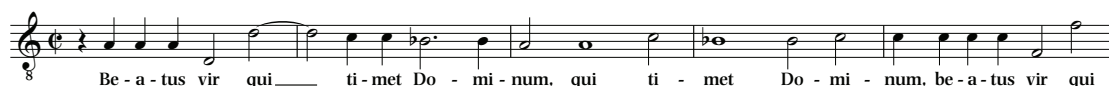


Frequently appear in sources together with Requiem Mass for four voices.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	SA.67.E.48. Mus 25			
B-Br	Ms II 3873 Mus Fetis 1837			700005889
D-Bsb	Mus.ms. 13183	1815		452021733
D-Bsb	Mus.ms. 30113			455027346
D-Bsb	Mus.ms. 922 (Nr. 2)			456009781
D-Dl	Mus 2159-E-500	1700-1750		
D-Mbs	Mus.ms. 595 (Nr. 3)	1830		456009757
DK-Kk	mu6510.1135	1780-90		150203043
DK-Kk	mu9402.2484	c. 1800		150205311
GB-Lbl	Add. 14177	19th C.		806940142
I-Vc	Ospedaletto VII, 130			
I-Vire	130		w/m mezzaluna, sigla G fiore V	
I-Vnm	Canal 11344 No. 8	19th C.		
I-Vsm	B774/1-16	19th C.		
I-Vsm	B782	1800-1849		
US-R	ML96.C127			000130620

**68 Beatus vir**

SATB



Roman liturgy text.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15602. 7			
A-Wn	SA.67.E.45. Mus 25	19th C.		
B-Br	Ms II 3873 Mus Fetis 1837			700005892
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 8)			
D-Dl	Mus 2159-E-3	1700-1750		
D-Mbs	Mus.ms. 928	1800-1833		456009785
I-BGc	Mayr D.9.16.9			850005409
I-Mc	(Ris)			
I-Vnm	Canal 11309 No. 4	18th C.		
I-Vnm	Canal 11310 No. 1	19th C.		
I-Vsm	B765/1-44	1894	Organ and string parts by Oreste Ravanello	
PL-Wu	RM 8164/a			303000735
PL-Wu	RM 8164/b		Bass missing	303000729
RUS-Mk	XI-390			310001056
S-Skma	K-R	1750-1799		190021777

**69 Confitebor tibi No. 1**

SATB, 2 violin, viola, 2 oboe, bassoon, 2 flutes, basso continuo



Oboe staves marked as flauto traverso for "Memoriam" section.

Library	Shelfmark	Date	Notes	RISM No.
D-Dl	Mus 2159-D-11	1728	vocal and instrument parts	

**70 Confitebor tibi No. 2**

SATB, 2 violin, 2 viola, oboe, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
GB-Lbl	Add. 39817	18th C.	late 18th / early 19th? laid paper.	806138564
GB-Lwa	C.G. 67	18th C.	Venetian	

**71 Confitebor tibi No. 3**

SSSATB, 2 violin, viola, 2 Violoncello, 2 oboe, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI B 321	1725	"Missa Joachim et Anna"	550283137
I-Nc	Mus.rel.ig. 1105	18th C.	Venetian	850009373

**72 Credidi**

SATB, 2 violin, viola, basso continuo



Originally only choral work. Instrumental parts colla voce added for Dresden use.

Library	Shelfmark	Date	Notes	RISM No.
D-Dl	Mus 2159-E-8	1700-1750	score for SATB org only.	
D-Dl	Mus 2159-E-8a	1725	instrumental and vocal parts	

**73 Dixit Dominus in A**

SSSAAATTTBBB, 2 violin, 2 viola, 2 oboe, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
B-Bc	26237		Poss. arranged for 4 voices?	704002556
D-Dl	Mus 2159-D-9	1700-1750	Venetian	

**74 Dixit Dominus in C**

SSATB, SSATB, 4 violin, 2 viola, 2 oboe, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI B 232	1746	Parts only	550282963

**75 Dixit Dominus in D**

SSAATTBB, SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI B 234	1753	Parts only	550282965
CZ-Pkřiz	XXXVI B 283	1726-1750		550283077

**76 Dixit Dominus in G minor**

SSATB, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13171	1790		452021722

**77 Dixit Dominus in G No. 1**

SSATB, 2 violin, 2 viola, 2 oboe, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13176/4	1800		456014792

**78 Dixit Dominus in G No. 2**

SATB, SATB, 2 violin, 2 viola, oboe, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiž	XXXVI B 231	1718	Parts only	550282962

**79 Laudate Dominum de caelis**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Mc	No shelfmark			
I-Nc	Mus.relig. 1107	1737	Autograph	
I-Vnm	Canal 11310 No. 6	19th C.	copied from the autograph?	

**80 Laudate Dominum in sanctis eius**

SATB



Library	Shelfmark	Date	Notes	RISM No.
I-Nc	Mus.relig. 1107	1737	Autograph	
I-Vnm	Canal 11310 No. 6	19th C.		
I-Vsm	B772/1-9	1737?		

**81 Laudate Dominum omnes gentes**

SATB, 2 violin, viola, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	859			550268052
CZ-Pkřiž	XXXV F 181			550282528
CZ-Pkřiž	XXXVI B 219	1726-1750		550282950
D-Dl	Mus 2159-E-7	1700-1750	Venetian	
D-Dl	Mus 2159-E-7a		parts	

**82 Laudate pueri a 2**

TB, organ



Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3873 Mus Fetus 1837			700005891
CZ-Pu	59 r 16			550503123
D-LEb	No shelfmark		(According to New Grove, but untraced)	
D-Mbs	Mus.ms. 909			456009763
DK-Kk	mu7410.1432	1770-1780		150204333
I-Pca	B.II.650			
I-Vnm	Canal 11310 No. 4	19th C.		

**83 Laudate pueri a 3 (SSB)**

SSB, 2 violin, viola, oboe, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI B 233	1726-1750		550282964
D-Dl	Mus 2159-D-8	1700-1750	Venetian	

**84 Laudate pueri a 3 (SSA)**

SSA, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3873 Mus Fetus 1837			700005885
D-Mbs	Mus.ms. 910	1800-1810		456009764
I-Vnm	Canal 10779	1730s	Autograph	
I-Vnm	Canal 11310 No. 7	19th C.		

**85 Laudate pueri a 4**

SATB, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
DK-Kk	mu6510.1134	1780-90		150203042
DK-Kk	mu9402.2485	c. 1800	Excerpt: Quis sicut Dominus	150205312

**86 Miserere mei, Deus in A minor**

SATB, 2 violin, 2 viola, basso continuo



Possibly composed around 1703.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Am.B 355	1780		452505186
D-Bsb	Mus.ms. 13166	1780		452021719
D-Bsb	Mus.ms. 13166/1	1800	Vocal parts only	452021720
GB-Lgc	G mus 417	18th C	Venetian	
PL-WRu	60911 Muz.		Excerpt: Averte faciem	301004326

**87 Miserere mei, Deus in C minor**

SATB, 2 violin, 2 viola, basso continuo



Possibly composed around 1703.

Library	Shelfmark	Date	Notes	RISM No.
I-BGc	Mayr 502	1790-1799	Venetian	850005410

**88 Miserere mei, Deus in D minor**

SATB



Usually given the composition date of 1733, though three German sources give the date as 1706. This is likely to be an error. The work is often paired with the Benedictus Dominus Deus in C.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15602. 5-6 Mus			
B-Bc	21			704002495
CZ-Pnm	XLVI E 303			550032499
D-Bsa	SA 394			469039400
D-Bsb	Mus.ms. 13164	1790	“di S. Marco in Venezia 1706”	452021717
D-Bsb	Mus.ms. 13185	1823		452021745
D-Dl	Mus 2159-E-5	1700-1750		
D-Dl	Mus 2159-E-502	1700-1750		
D-HEms	Th Lo 6	1810-1840		450022513
D-Hs	M A/157 (Nr. 1)			
D-HVs	Kestner No. 17 (Nr. 28)		“Komponiert 1706 in Venedig”	451000804
D-HVs	Kestner No. 171 (Nr. 28)		arranged for TTBB	451512083
D-HVs	Kestner No. 18 (Nr. 7)		“Komponiert 1706 in Venedig”	451000817
D-LEm	PM 7131	1800-1824		201004922
D-LEm	PM 7132	1816		201004923
D-Mbs	Mus.ms. 2956		f. 35-39	
D-Mbs	Mus.ms. 595 (Nr. 2)	1830		456009756
D-Mbs	Mus.ms. 923	1800-1833		456009777
D-MÜs	SANT Hs 2405	c. 1706	1706	451015045
D-NBss	Mus. ms. 73	1852		455009914
D-TRb	104/130 18	1850		456000645
GB-Lam	MS 153	1800		
GB-Lbl	Add. 14177	19th C.		806940142
HR-Dsmb	82/2086	1897		500052784
I-BAsn	Ms. 108/1-30	20th C.		
I-BGc	Mayr 317.8/2	1790-1799	TB parts.	850005408
I-BGc	Mayr D.9.24.5			850019651
I-Mc	(Ris) Mus. c20			
I-Nc	Mus.relig. 1112			
I-OS	Mss.Musiche B 1599	19th C.		
I-Vc	Torre Franca Ms.C. 59, p4	1839	Transposed to B minor for men’s voices	850029696
I-VEcap	Cod. MLXXVIII, 16	18th C.		
I-Vgc	D.77			
I-Vnm	Canal 11310 No. 15	19th C.		
I-Vnm	Canal 11344	19th C.	Arrangement for three voices.	
I-Vsm	B1178/1-44	late 19th C		
I-Vsm	B766	1736		
I-Vsm	B767/1-68	1733	‘Per la Settimana Santa, 1733’	
PL-Wu	RM 8164/a			303000733
PL-Wu	RM 8164/b			303000727
RUS-Mk	XI-390			310001055
US-Wc	ML96.L718			000142021

**89 Miserere mei, Deus in E minor**

SATB, 2 violin, 2 viola, basso continuo



Composed 1703.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 125	1719	“1703, copiato 1719”	550266953
D-Mbs	Mus.ms. 8023	1800-1825		
PL-WRu	60918 Muz.	1800-1849	“1703”	301004359



**90 Miserere mei, Deus in G minor**

SATB



San Marco sources (and Caffi) date the composition to 1733, though some German sources give an earlier date. The work is often paired with the Benedictus Dominus Deus in F.

Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3873 Mus Fetus 1837		"1733"	700005607
CH-E	297,1			403008416
D-Bsb	Am.B 283 (7)		Attributed to Palestrina	452504744
D-Bsb	Mus.ms. 13165	1790	"in Venezia 1705"	452021718
D-Bsb	Mus.ms. 13167	1800		452021721
D-Dl	Mus 2159-E-4	1700-1750		
D-Dl	Mus 2159-E-503	1700-1750		
D-F	Mus HS 157 Nr. 10	1830	"Anno 1700"	450023582
D-LEu	N.I.2571	1810-1860		225000934
D-Mbs	Mus.ms. 595 (Nr. 1)	1830		456009755
D-Mbs	Mus.ms. 925	1800-1833		456009782
D-MÜs	SANT Hs 2406	1715??	Date of 1715 likely to be wrong	451015046
D-NBss	Mus. ms. 74	1852		455009915
D-SWl	Mus.3485/1			240003025
DK-Kk	mu9504.0384	1838		150205698
I-Mc	(Ris) Mus. c20			
I-Vc	Ospedaletto VII, 133	18th C.		
I-Vire	133	1733		
I-Vnm	Canal 11309 No. 5	18th C.		
I-Vsm	B768/1-13	1733	'Per la Settimana Santa, 1733'	
RUS-Mk	XI-390			310001054

**91 Libera me**

SATB



Text is part of Requiem liturgy, though this music is not found together with any sources of Lotti's Requiem masses.

Library	Shelfmark	Date	Notes	RISM No.
I-Vsm	B777	18th C.		

**92 Messa di Requiem**

SATB



Possible composition date 1704.

Introit - Kyrie - Dies Irae - Offertorium - Sanctus - Agnus

Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3873 Mus Fetus 1837			700005889
D-Bsb	55 MS 10094	1862		461009400
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 1)			
D-Mbs	Mus.ms. 592	1828		456009749
D-Mbs	Mus.ms. 922 (Nr. 1)			456009780
D-Po	Lotti 2	1840-1860		456002902
I-BAsn	Ms. 273/1-34			
I-Mc	(Ris)			
I-Md	A.D. Busta I23, n.6			
I-Pca	(Ravanello)	18th C.		
I-Rsc	G. Mss. 3134	19th C.		
I-Vc	c.70 (2)	18th C.		
I-Vnm	Canal 10783	18th C.		
I-Vnm	Canal 10783	18th C.		
I-Vsm	B774/1-16	19th C.		
S-Skma	K-R	1750-1799		190018395

**93 Requiem for choir and orchestra**

SSAATTTBBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo



Introit - Kyrie - Dies Irae - Offertorium

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15989	19th C.	Dies irae only	
CZ-Pkřiz	XXXVI B 146	1746	Dies irae only	550282857
D-Bsb	55 MS 10094	24/1/1863		461009400
D-Dl	Mus 2159-D-7	28/10/185		
D-Dl	Mus 2159-D-7a	1700-1750	Venetian score. Only Introit, Dies Irae, Offertorium	
D-Dl	Mus 2159-D-7b	1730?	parts	
D-Dl	Mus 2159-D-7c	1862	score.	
D-Mbs	Coll. Mus. Max. 256	1750-1799		450054706
I-BAsn	Ms. 274/1-14	20th C.	Dies irae only	
I-BGc	Mayr 272.4	1800-1810	Dies irae only	850005411
PL-WRu	60918 Muz.		Dies irae only	301004358

**94 Messa a due voci No. 1**

TB



Kyrie, Gloria only.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11309 No. 6	18th C.		
I-Vnm	Canal 11310 No. 14	19th C.		

**95 Messa a due voci No. 2 con organo**

TB, organ



Only Kyrie, Gloria, Credo.

Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3873 Mus Fetus 1837			700005893
CZ-Pu	59 r 16			550503122
D-Bsb	Mus.ms. 13162/8	1820		452021709
D-Dl	Mus 2159-D-12	19th C.		
D-MÜs	SANT Hs 1202 (Nr. 9)			451004556
D-MÜs	SANT Hs 2668 (Nr. 3)			451006286
I-Vnm	Canal 11309 No. 7	18th C.	Credo only.	
I-Vnm	Canal 11310 No. 12	19th C.	"a cappella"	
I-Vnm	Canal 11310 No. 13	19th C.	"con organo"	

**96 Messa a due voci simile in Re minor**

TB



Alternatim Gloria and Credo. No Benedictus.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11309 No. 8	18th C.		

**97 Messa a due voci spezzata in Do**

TB, organ



Alternatim Gloria, Credo and Sanctus. No Benedictus.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11310 No. 8	19th C.		

**98 Messa a tre voci No. 1**

TTB, 2 violin, basso continuo



Usually scored as TTB in Venetian and other sources, though the autograph in Vienna is for STB with 2 violins.

Library	Shelfmark	Date	Notes	RISM No.
A-Wgm	A 410	1700-1740	Autograph. STB, 2 vln, Bc.	
A-Wn	Mus.Hs.15602. 3			
A-Z	I/208	1900	In Bb	600066893
B-Br	Ms II 3873 Mus Fétis 1837			700005894
D-Dl	Mus 2159-D-2	1700-1750	Venetian	
D-Dl	Mus 2159-D-2a	1700-1750	Venetian	
D-Dl	Mus 2159-D-2b	1700-1750	Venetian	
D-HEms	Th Lo 10	1810-1840		450022516
D-Mbs	Mus.ms. 919	1810-1810		456009774
D-Po	Lotti 4 (Nr.1)	1866	incomplete?	456002900
D-TRb	104/130 05	1850		456000630
HR-Dsmb	148/4124	20th C		500052785
HR-Dsmb	214/B-7	1704	In Bb. Organ missing	500053264
I-BAsn	Ms. 266/1-15	1728?		
I-BREd	DKA 302		In Bb	650004752
I-Pca	B.II.647		in Bb	
I-Vc	Correr Busta 123.1			
I-VId	M. 2		In Bb	850039524
I-Vlevi	CF.D.10	1769		850011418
I-Vnm	Canal 11309 No. 3	18th C.		
I-Vnm	Canal 11310 No. 11	19th C.	transposed to A	
I-Vnm	Canal 11310 No. 9	19th C.		
US-NH	LM 835c (Ma21.Y11.L917)	1801-1846		900009256

**99 Messa a tre voci No. 2 con due violini**

TTB, 2 violin, basso continuo



“Messa a tre voci, cioè due Tenori ed un Basso con due violini e con Sinfonie ad libitum” according to autograph.  
 Kyrie, Gloria, Sanctus, Benedictus, Agnus, with violins and sinfonias in Kyrie and Gloria only.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.16470		Autograph	
A-Wn	Mus.Hs.16687. 1			
A-Wn	SA.67.E.52. Mus 25		Kyrie, Gloria	
D-TRb	104/130 06	1850		456000631

**100 Messa a tre voci No. 3 con instrumenti**

STB, 2 violin, trumpet, basso continuo



Kyrie and Gloria only.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.16687.2			
A-Wn	SA.67.E.52. Mus 25		XI c 17	

**101 Messa a tre voci No. 4**

TTB



Cited in DDT 60.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 3)			

**102 Messa Breve**

SATB



Sources commonly use chiavette alte, uniquely in Lotti's works.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13185	1820	Sanctus only	452021742
D-Bsb	Mus.ms. 13185	1820	Sanctus only	452021743
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 2)			
D-Mbs	Mus.ms. 593 (Nr. 1)	1828		456009750
D-Mbs	Mus.ms. 911	1800-1833		456009766
D-MÜs	SANT Hs 2402	c. 1700		451015043
D-MÜs	SANT Hs 2403	1700		451015044
D-OEB	K2 Ms 20	20th C.	without Gloria, Credo	456006738
D-TRb	104/130 01-02	1870-1882		456000628
I-Bsf	c(22)	12/4/1864	"Messa a Palestrina a quattro voci"	
PL-WRu	Ms. 5098			
RUS-Mk	XI-390			310001053
RUS-Mk	XI-426			310001689

**103 Messa in Alamire**

SATB



Library	Shelfmark	Date	Notes	RISM No.
A-Z	I/213	1850-1899		600066891
D-Bsb	Mus.ms. 13175	1780		456014789
D-TRb	104/130 00	1850		456000627
I-Vnm	Canal 11310 No. 10	18th C.		
I-Vsm	B781/1-33	18th C.		
US-NYpm	Cary 342	1738	Autograph. 2 corni, in another hand.	000108071

**104 Messa del primo tuono**

SATB



Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15990	19th C.		
A-Z	I-211	1850-1899		600066892
CH-E	297,3			403008460
CH-SGd	ArchDom 1/371	1848	Date of composition given as 1685	400055998
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 6)			
D-Mbs	Mus.ms. 594 (Nr. 2)	1828		456009752
D-Mbs	Mus.ms. 914	1800-1810		456009769
D-Mm	Mm 755		Gloria only.	456013447
D-Mm	Mm 756	1830		456013448
D-MT	Mus.ms. 1988	1860		454006082
D-MÜs	SANT Hs 2400	1800-1899		451015041
D-NBss	Mus. ms. 46	1852		455009840
D-NBss	Mus. ms. 50	1857		455009849
D-TRb	104/130 03	1860		456000629
DK-Kk	mu6510.1132	1780-90		150203040
DK-Kk	mu9402.2481	c. 1800		150205308
I-Mc	(Ris)			
I-Pca	B.II.645			
I-Vnm	Canal 10290	18th C.		
I-Vsm	B771/1-21	1736		
RUS-Mk	XI-390			310001051

105 *Messa del quinto tuono*

SATB



Composition date given as 1700.

Library	Shelfmark	Date	Notes	RISM No.
A-Ik	n/a	1790-1810		651004175
A-Wn	Mus.Hs.15602. 1			
A-Wn	Mus.Hs.16698. 17 Mus	19th C?		
A-Z	I/205	1850-1899		600066890
B-Br	Ms II 3873 Mus Fetis 1837			700005890
CZ-Pkřiz	XXXV A 133	1700-1733		550266650
CZ-Pu	59 R 27	1875-1899		550503028
D-Bsb	Mus.ms. 13162/5	1800		452021707
D-Bsb	Mus.ms. 13185			452021741
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 4)			
D-Dl	Mus 2159-D-1	18th C	Venetian	
D-Dl	Mus 2159-D-1a	1700-1750	Venetian. "Primo organista"	
D-HEms	Th Lo 7	1810-1840		450022514
D-HVs	Kestner No. 171 (Nr. 26)		Et incarnatus est only	451512081
D-HVs	Kestner No. 171 (Nr. 26)	1840	Et incarnatus est only	451000802
D-HVs	Kestner No. 18 (Nr. 4)		"Komponiert 1700 in Venedig"	451000814
D-Mbs	Mus.ms. 4267 #Beibd.4		Credo by Fux	455022971
D-Mbs	Mus.ms. 594 (Nr. 1)	1828		456009753
D-Mbs	Mus.ms. 921	1800-1833		456009776
D-MT	Mus.ms. 1987	1860		454006081
D-MÜs	SANT Hs 2401	1700		451015042
D-NBss	Mus. ms. 45			455009837
D-SPlb	Mus. D Hs 145	1840		450043335
D-TRb	104/130 08	1850		456000633
DK-Kk	mu9504.0383	1838	Copied by Henrik Rung, in Rome	150205697
GB-Cul				
GB-Lbl	Egerton 2462	1700?		
I-BAsn	Ms. 263/1-14	1728?	Sanctus, arranged for three voices.	
I-Mc	(Ris)			
I-Nc	Mus.relig. 1108	1730	with 2 corni in another hand	
I-Pac	Sanvitale C.227	1806		
I-Rsc	A.Ms.3804, (No. 1)	1810		850034475
I-Vc	Ospedaletto VII, 132	18th C.		
I-Vc	Torre Franca Ms.C. 59, p3	1839	Et incarnatus est only, arranged for men's voices.	850029693
I-VId	M. 1			850039523
I-Vire	132	18th C.	tre lune	
I-Vnm	Canal 11309 No. 1	18th C.	with 2 corni parts (later)	
I-Vnm	Canal 11309 No. 2	18th C.	"1732"	
I-Vsm	B1180/1-69	18th C.		
PL-WRu	Ms. 5097			
PL-WRu	No shelfmark			
RUS-KAu				

106 *Messa del sesto tuono No. 1*

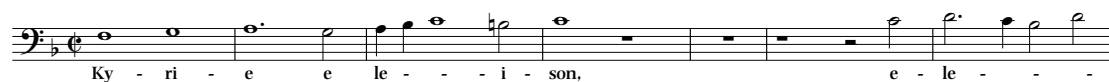
SATB



Library	Shelfmark	Date	Notes	RISM No.
B-Bc	15026	18th C.		701002756
CH-E	536,22 (Ms.4104)	18th C.	"Missa Quadragesimalis"	400012465
CZ-Pkřiz	XXXV E 120	1725-1749		550266948
D-Bsa	SA 1851 (1)	1794		469185101
D-Bsb	Mus.ms. 13162	1810	Kyrie, Gloria, Credo only	452021714
D-HEms	Th Lo 8	1810-1840	Section of Credo only	450022927
D-Mbs	Mus.ms. 916	1800-1810	Section of Credo only	456009771
GB-Lbl	MS Mus. 1785	1700-1750	Venetian	
I-BGc	Mayr 266.17	1750-1799		850005405
I-Nc	Mus.relig. 1109	1737	with 2 corni in another hand	
I-Vsm	B769/1-15	1750-1799		

**107 Messa del sesto tuono No. 2**

SATB



Also described as "a cappella in F".

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15602. 2			
B-Bc	27218			
CH-E	536,23.2	1834	in D. "Copied from the Red Cross Monks"	403008707
CZ-Pkřiz	XXXV A 136	1782	in D, with string parts.	550266653
CZ-Pkřiz	XXXV E 112	1725-1749	in D.	550266940
D-Bsa	SA 397			469039700
D-Bsa	SA 451 (2)		Sanctus only	469045102
D-Bsb	Am.B 353	1780		452505184
D-Bsb	Am.B 354	1780		452505185
D-Bsb	Am.B 484	1750		452506143
D-Bsb	Mus.ms. 13162/19	1800		456014785
D-Bsb	Mus.ms. 13163	1810		452021708
D-Bsb	Sig.Mus.ms.Winterfeldt.91 (No. 5)			
D-Dl	Mus 2159-D-3	1700-1750		
D-TRb	104/130 09	1850		456000634
GB-Lcm	MS 1088	1844		
GB-Lcm	MS 4080	19th C.		
GB-Lwa	C.G. 23	18th C.	Venetian.	
I-Rsc	G. Mss. 3012		Sanctus only	
I-Rsc	G. Mss. 3534	1890-1900	Sanctus only	
I-Rsc	G. Mss. 3537	1890-1910	Sanctus only	
PL-WRu	Ms. 5097			
US-Bp	M.214.10	1828		000102351

**108 Messa del ottavo tuono**

SATB

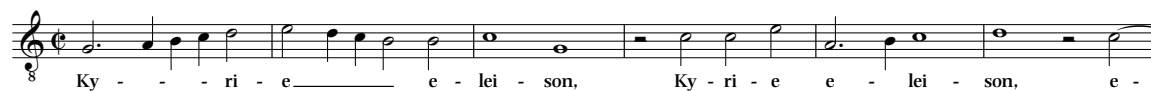


A parody mass on Palestrina's Sacerdotes Domini?

Library	Shelfmark	Date	Notes	RISM No.
D-Mbs	Mus.ms. 3870	1849		455017121
D-Mbs	Mus.ms. 593 (Nr. 2)	1828		456009751
D-Mm	Mm 757		Gloria only	456013449
PL-WRu	Ms. 5098			

**109 Missa Quadragesimalis**

SATB



Canon mass in four parts. No Benedictus.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.3408.	19th C.		
B-Bc	14918	1834		704002500
B-Bc	15026	1800-1849		701002764
US-STu	Private collection			

**110 Kyrie in B flat**

ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo



Occasionally paired with Gloria in D (No. 1), though that work is also often paired with Kyrie in E minor.

Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3877 Mus Fetis 1842	1700-1799	With Gloria in D	700005804
CZ-Pkřiž	XXXV A 141	1701-1733		550266658
GB-Lam	MS 54	1817	With Gloria in D	800092465
GB-Ob	Ms. 16675 (MS. Mus. b. 8)	1753	With Gloria in D	800092465
US-Wc	M1999.B7 M3 Case		With Gloria in D	000140763

**111 Kyrie in C**

ATB, SATB, SATB, 2 violin, viola, oboe, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
A-Wn	SA.67.E.46. Mus 27	1764		
CZ-Pkřiž	XXXVI A 109	1726-1750	With Gloria in G	550282638
D-Bsa	SA 395 (I)			469039501
D-Bsb	Mus.ms. 13160	1810		456014773
D-Bsb	Mus.ms. 13160/2	1820		456014794
D-Bsb	Mus.ms. 13162/20	1820	With Gloria in G (parts)	456014786
DK-Kk	C I, 730 2° 1929-30.849 C I, 730 2°	1851		

**112 Kyrie in C minor**

ATB, SSATB, SSATB, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiž	XXXVI A 116	1747		550282645
D-Bsb	Mus.ms. 13160/4	1810		456014776

**113 Kyrie in D minor No. 1**

ATB, SSATB, SSATB, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiž	XXXV A 139	1750		550266656
CZ-Pkřiž	XXXV E 119	1706	“Per la notte del Natale 1706”	550266947
D-Bsb	Mus.ms. 13160/4	1810		456014776
D-Bsb	Slg Mus.ms. Winterfeld 62 (4)	19th C.	Kyrie II, set to “Pretiosa mors sanctorum”.	

**114 Kyrie in D minor No. 2**

SSATTB, SSATB, 2 violin, viola, basso continuo



Instrumental parts only. Work could conceivably have ATB palchetto chorus.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiž	XXXV A 134	1700-1750	Parts only	550266651

**115 Kyrie in D minor No. 3**

SATB, 2 violin, viola, basso continuo



Paired with a Gloria in D (No. 3) as "Missa BMV in caelum assumptae" in Prague source. Berlin has 'Missa sonis musicis expressa', also with the same Gloria. Santini Collection ascribes the Kyrie to Durante.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV A 135	1700-1732	Parts only	550266652
D-Bsa	SA 396	1808?		469039600
D-MÜs	SANT Hs 1394a.b.	1700-1732	Attrib. Francesco Durante	451007767

**116 Kyrie in E minor**

ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, basso continuo



Often paired with Gloria in D (No. 1), where the pairing is titled "Missa Vide Domine laborem meum".

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV A 137	1707		550266654
CZ-Pkřiz	XXXV E 122	1701-1725		550266950
D-Bsb	Mus.ms. 13160/4	1810	Copied from Prague XXXV A 137	456014777
D-Bsb	Mus.ms. 30240		With Gloria in D. Opening is missing.	
D-Dl	Mus 2159-D-6	1700-1750	With Gloria in D; opening is missing.	
US-CAh	fMS Mus 202	1719	With Gloria in D	455033264

**117 Kyrie in F No. 1**

SATB, 2 violin, viola, basso continuo



The complete mass is described as "Missa Sancti Christophori" in XXXV A 140. CZ-Pak 858 contains the entire mass, including the Credo in F.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	858		Complete Mass in F	550268051
CZ-Pkřiz	XXXV A 140	1701-1733	All movements except Credo.	550266657
CZ-Pkřiz	XXXV A 142	1700-1732	All movements except Credo.	550266659

**118 Kyrie in F No. 2**

SATB, 2 violin, viola, basso continuo



Very similar structure to Kyrie in F No. 1, but a much shorter exposition.

Source also contains Gloria in D No. 2 and Credo in B flat No. 2 as "Messa Breve con istrumenti". (Gloria contains a trumpet.)

Library	Shelfmark	Date	Notes	RISM No.
B-Bc	167		with Gloria in D No. 2 and Credo in B flat No. 2	704002496

**119 Kyrie in G**

ATB, SATB, SATB, 2 violin, 2 viola, basso continuo



Date of composition given as 1715 in XXXV E 121. Berlin source clearly direct copy from Prague source.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	857			550268049
CZ-Pkřiz	XXXV A 138	1701-1733		550266655
CZ-Pkřiz	XXXV E 121	1718	"Copiato il 20 d'Agosto 1718"	550266949
D-Bsb	Mus.ms. 13160/4	1810		456014779



**120 Kyrie in G minor No. 1**

SATB, 2 violin, 2 viola, basso continuo



Usually paired with Gloria in G (No. 2) as "Missa Sapientiae".

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	856		Kyrie only	550268050
CZ-Pkřiz	XXXVI A 114	1721		550282643
D-BNu	Ec. 122.1	1800-1825		450063895
D-Bsa	SA 398			469039800
D-Bsb	Mus.ms. 13161	1732-1735	J.S. Bach's hand	452021710
D-Dl	Mus 2159-D-4	1729		211010063
GB-Lbl	Add. 24297	1700-1750	With Gloria in F (No. 4)	806036888
GB-Lbl	RM.20.g.10	c.1749	Handel sketch	804002380
US-BETm	LMISC 8	1748?		
US-CAe	Mus 739.850.513	1751-1800		000118547

**121 Kyrie in G minor No. 2**

ATB, SSATB, SSATB, 2 violin, viola, basso continuo



Described as "Kyrie Solemne S:Joan: Nepomuc" in A 111, and paired with Gloria in C No. 2. Paired with Gloria in G No. 1 in Austrian sources.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	SA.67.E.46. Mus 27	1764		
A-Wn	SA.68.Aa.165 Mus 26			
CZ-Pkřiz	XXXV C 218	1701-1725		550255097
CZ-Pkřiz	XXXVI A 111	1746		550282640
D-Bsb	13160/5		Kyrie II only	456014784

**122 Gloria in A**

SSAAATTTBBB, 2 violin, 2 viola, oboe, 2 trumpets, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI A 118	1752	Parts only	550282647

**123 Gloria in C No. 1**

SSAAATTTBBB, 2 violin, viola, 2 oboe, bassoon, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 5)			
D-Mbs	Mus.ms. 596 (Nr. 1)		Excerpts	456009760
D-Mbs	Mus.ms. 913	1800-1810	Et in terra pax	456009768
D-Mbs	Mus.ms. 927	1800-1833	Excerpts	456009784
D-MÜs	SANT Hs 3134 (Nr. 2)		Domine Deus, Agnus Dei only	451015787
D-MÜs	SANT Hs 3134 (Nr. 3)		'Tu solus Sanctus' - is actually Cum Sancto	451015788
D-NBss	Mus. ms. 46		Excerpts	455009844
GB-Lbl	Add. 14177	1800-1825	Complete	806940142
I-Nc	Mus.relig. 1106	18th C.	Et in terra pax	850009674

**124 Gloria in C No. 2**

SSAATTB, SSAATTB, 4 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo



In CZ-Pkřiz XXXVI A 110, it is titled "Solemne S. Joannis Nepomuceni", and described as for 10 voices. It is paired with Kyrie in G minor No. 2. XXXV E 123 states 8 voices, but has the same incipits. The catalogue also suggests two groups of strings.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 123	1725-1749	Venetian	550266951
CZ-Pkřiz	XXXVI A 110	1751		550282639

**125 Gloria in C No. 3**

SATB, SATB, 4 violin, 2 viola, oboe, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI A 115	1726-1750	Parts only	550282644

**126 Gloria in D No. 1**

SATB, SATB, 2 violin, 2 viola, 2 Violoncello, oboe, trumpet, basso continuo



When paired with the Kyrie in E minor, the pairing is described as "Missa Vide Domine laborem meum".  
Composed before 1719.

Library	Shelfmark	Date	Notes	RISM No.
B-Br	Ms II 3877 Mus Fetus 1842	18th C	With Kyrie in Bb	700005804
D-Bsb	Mus.ms. 30240		With Kyrie in Em	455033264
D-Bsb	Mus.ms. 627	1825	Vocal score with piano reduction	452003710
D-Dl	Mus 2159-D-6	1700-1750	With Kyrie in Em	
D-HEms	Th Lo 5	1810-1840	Et in terra, AATT, bc only.	450022512
GB-Lam	MS 54	1817	With Kyrie in Bb	800092466
GB-Ob	Ms. 16675 (MS. Mus. b. 8)	1753	With Kyrie in Bb	800273025
I-Mc	No shelfmark		With enlarged orchestration	
I-Pca	B.II.652			
US-CAh	fMS Mus 202	1719	With Kyrie in Em	
US-Wc	M1999.B7 M3 Case		With Kyrie in Bb	000140763

**127 Gloria in D No. 2**

SSATB, 2 violin, viola, oboe, trumpet, basso continuo



The sole MS contains Kyrie in F No. 2 and Credo in B flat No. 2 as a complete "Messa Breve con istrumenti".  
Oboe only used in Domine Deus, Rex.

Library	Shelfmark	Date	Notes	RISM No.
B-Bc	167		Venetian	704002496

**128 Gloria in D No. 3**

SATB, 2 violin, viola, trumpet, basso continuo



Found in Prague source paired with Kyrie in D minor No. 3, titled 'Missa BMV in caelum assumptae'. Berlin source is titled 'Missa sonis musicis expressa', with the trumpet part is marked as Oboe.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV A 135	1700-1732	Parts. With Kyrie in Dm No. 3	550266652
D-Bsa	SA 396	1808?	With Kyrie in Dm No. 3	469039600

**129 Gloria in F No. 1**

SSATB, 2 violin, viola, 2 oboe, 2 flutes, basso continuo



Some movements in common with Gloria in F No. 2 and 3, though 3 is scored for larger forces.  
2 flutes in Qui sedes.

Library	Shelfmark	Date	Notes	RISM No.
GB-Lam	MS 55	1817		800092467
GB-Lam	MS 56	1817		800092468
GB-Lgc	G mus 417	18th C	Venetian. Also Kyrie by Biffi	

**130 Gloria in F No. 2**

SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, basso continuo



Some movements are based on the same material as that in Gloria in F No. 1. XXXV E 111 is described as for 5 voices only.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 111	1725-1749		550266939
CZ-Pkřiz	XXXVI A 112	1744		550282641
CZ-Pkřiz	XXXVI A 113			550282642
PL-WRu	60918 Muz.			301004357

**131 Gloria in F No. 3**

SATB, 2 violin, viola, basso continuo



Found paired with Kyrie in F and Credo in F, also Sanctus, Benedictus and Agnus.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	858		With Kyrie in F, Credo in F, Sanctus, Benedictus and	550268051
CZ-Pkřiz	XXXV A 142	1700-1732	With Kyrie in F, Sanctus, Bened. and Agnus.	550266659

**132 Gloria in F No. 4**

SATB, 2 violin, 2 viola, basso continuo



This source also includes the Kyrie in G minor that is more usually found in the Missa Sapientiae.

Library	Shelfmark	Date	Notes	RISM No.
GB-Lbl	Add. 24297	1700-1750	With Kyrie in G minor No. 1	806036888

**133 Gloria in F No. 5**

SATB, SATB, 4 violin, 2 viola, oboe, trumpet, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 118	1725-1749	Venetian	550266946
CZ-Pkřiz	XXXVI A 117	1745		550282646

**134 Gloria in G No. 1**

SSAAAATTTTBBB, 2 violin, viola, 2 oboe, trumpet, basso continuo



Composed before 1716.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.16687. 3d		In terra pax only	
A-Wn	SA.67.E.46. Mus 27	1764		
A-Wn	SA.68.Aa.164 Mus 26			
CZ-Pkřiz	XXXV E 124	7/3/1716	“Copiato 7 di Marzo 1716”	550266952
CZ-Pkřiz	XXXVI A 109	1726-1750		550282638
D-Bsa	SA 395 (2)			469039502
D-Bsb	Mus.ms. 13160/4	1810		456014780
D-Bsb	Mus.ms. 13160/5	1810	Cum Sancto Spiritu only	456014783
D-Bsb	Mus.ms. 13160/5	1810	Qui tollis only	456014782
D-Bsb	Mus.ms. 13162/20	1820	parts	456014786
DK-Kk	C I, 730 2° 1929-30.849 C I, 730 2°	1851		
DK-Kk	Rung no 52 C I, 730 tv.-4° 1954-55.661	1838	In terra pax only	
I-Rsc	G. Mss. 2327	19th C.	Qui tollis only	

**135 Gloria in G No. 2**

SSATB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, flute, basso continuo



Paired with Kyrie in G minor as “Missa Sapientiae”. Original scoring 2 vln, 2 vla, continuo, oboe, trumpet.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	854		Excerpts	550268047
CZ-Pak	855		Excerpts	550268048
CZ-Pkřiz	XXXVI A 114	1721	With Kyrie in Gm	550282643
D-BNu	Ec. 122.1	1800-1825	With Kyrie in Gm	450063895
D-Bsa	SA 389			469039800
D-Bsb	Mus.ms. 13161	1732-1735	J.S. Bach's hand	452021710
D-Bsb	Mus.ms. 13172	1860	Domine Deus only	452021723
D-Dl	Mus 2159-D-4	1729		211010063
GB-Lbl	RM.20.g.10	c.1749	Excerpts, Missa Sapientiae	804002379
US-BETm	LMISC 8	1748?	With Kyrie in Gm	
US-CAe	Mus 739.850.513	1751-1800	With Kyrie in Gm	000118547

**136 Credo in B flat No. 1**

SATB, 2 violin, viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	853		Venetian	550268046
I-BGc	Mayr 259.33	1790-1799		850005402

**137 Credo in B flat No. 2**

SATB, 2 violin, viola, basso continuo

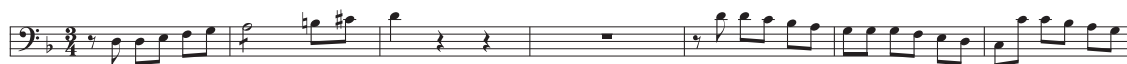


Together with Kyrie in F No. 2 and Gloria in D No. 2 as “Messa Breve con istromenti”.

Library	Shelfmark	Date	Notes	RISM No.
B-Bc	167	1700-1750		704002496

**138 Credo in D minor**

SSSAAATTBB, 2 violin, 2 viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV E 113	1725-1749		550266941
CZ-Pkřiz	XXXVI A 22	1751		550282552
GB-Lbl	Add. 14177	1800-1825		806940142

**139 Credo in F**

SSAATTBB, 2 violin, 2 viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	858		As part of complete mass.	
D-Dl	Mus 2159-D-5	1700-1750	Venetian	
D-Dl	Mus 2159-D-5a		parts	
GB-Lbl	E. 1645		Vocal parts only	

**140 Credo in G minor**

SATB, SATB, 2 violin, 2 viola, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV C 292	1700-1724	Autograph	550255208
D-Bsb	Mus.ms. 13160/12	1820		452021659
D-Bsb	Mus.ms. 13160/2	1820		456014795
GB-Lcm	MS 1088	1844		
US-Bp	M.214.9	1828		000102068

**141 Crucifixus a 5**

SSATB, basso continuo



Not identified as part of any known Credo.

Library	Shelfmark	Date	Notes	RISM No.
GB-Lwa	CJ 3	1730s	Autograph	

**142 Crucifixus a 6**

SSATTB, basso continuo



Excerpt from Credo in G minor. See sources for that work also.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	MS7474-4°. 5, 50			
A-Wn	Mus.Hs.16687. 3a			
CH-E	677, 9	1848		403008478
D-HVs	Kestner No. 42 II (Nr. 9)	1840		451001323
D-LEu	N.I.10344a-g	1810-1860		225001063
D-Mbs	Mus.ms. 917	1800-1810		456009772
D-NBss	Mus. ms. 49	1862		455009848
GB-Lbl	Add. 65474	1802-1845	No words except for "Miserere" at start.	
GB-Lcm	RCM MS 2113	19th C.	Set to English text "Hear my Crying".	
GB-Lcm	RCM MS 661/1-32	19th C.		
I-BGc	Mayr 266.18	1800-1810		850005406
I-Rsc	A-Ms-4555			

**143 Crucifixus a 8**

SSAATTBB, basso continuo



Excerpt from Credo in F major. See sources for that work also.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.16687. 3b			
CH-E	536.23.1			403008705
CZ-Pu	59 r 16			550503147
D-HEms	Th Lo 11	1810-1840	Piano score	450022517
D-HR	III 4 1/2 4o 460	1800		450024662
D-LEu	N.I.10343a-j	1810-1860		225001064
D-Mbs	Mus.ms 4746-38	1881		450100497
D-Mbs	Mus.ms. 918			456009773
D-Mm	Mm 752	1860		456013444
D-NBss	Mus. ms. 48	1862		455009847
DK-Kk	1929-30.848 C I, 730 Tvær2°			
DK-Kk	Rung no 623 C I, 730 tv.-4°	1838		
I-BGc	Mayr 47.14.2			850006620
I-Vnm	Concina 11527			
US-Wc	M2072.5.A2L			000140442

**144 Crucifixus a 10**

SSSAAATTBB, basso continuo



Excerpt from Credo in D minor. See sources for that work also.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.16687. 3c			
D-Bsb	Mus.ms. 13160/15	1829		452021728
D-Bsb	Sig.Mus.ms.Winterfeldt.90 (No. 7)			
D-Mbs	Mus.ms. 4746-39	1881		450100498
D-Mbs	Mus.ms. 596 (Nr. 2)			456009761
D-MÜs	SANT Hs 3978 (Nr. 1)			451016226
D-NBss	Mus. ms. 46			455009845
D-NBss	Mus. ms. 47	1853		455009846
DK-Kk	1929-30.848 C I, 730 Tvær2°			
DK-Kk	Rung no 844 C I, 730 tv.-4°	1838		

**145 Messa Breve con istrumenti**

SATB, 2 violin, viola, 2 oboe, trumpet, basso continuo



Comprises Kyrie in F No. 2, Gloria in D No. 2 and Credo in B flat No. 2.

Library	Shelfmark	Date	Notes	RISM No.
B-Bc	167	18th C		704002496

**146 Missa BMV in caelum assumptae**

SSAATTBB, 2 violin, viola, trumpet, basso continuo



Title given to a paired Kyrie in D minor (No. 3) and Gloria in D (No. 3). Also called 'Missa sonis musicis expressa' in D-Bsa SA 396. Possibly also the Missa S. Brunonis, catalogued in Dresden in 1720s but now lost.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXV A 135	1700-1732		550266652
D-Bsa	SA 396	1808		469039600

**147 Missa Sancti Christophori**

SATB, 2 violin, 2 viola, basso continuo



Benedictus and Agnus are pastiches of material in Kyrie and Gloria. Sanctus seems to be original material. Likely that the last three movements were created by Zelenka as a 'gestrechten messe'. Only the Credo employs 2 violas.

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	858			550268051
CZ-Pkřiz	XXXV A 142	1700-1732		550266659

**148 Missa Sapientiae**

SSAATTBB, 2 violin, 2 viola, 2 oboe, bassoon, trumpet, flute, basso continuo



Library	Shelfmark	Date	Notes	RISM No.
CZ-Pak	854			550268047
CZ-Pak	855		Gloria only	550268048
CZ-Pak	856		Kyrie only	550268050
CZ-Pkřiz	XXXVI A 114	1721		550282643
D-BNu	Ec. 122.1	1800-1825		450063895
D-Bsb	Mus.ms. 13161	1732-1735	J.S. Bach's hand	452021710
D-Bsb	Mus.ms. 13172	1860	Domine Deus only	452021723
D-Dl	Mus 2159-D-4	1729		211010063
GB-Lbl	RM.20.g.10	c.1749		804002379
I-BGc	Mayr 279.17/2	1751-1800	Excerpts	850003801
US-BETm	LMISC 8	1748?		
US-CAe	Mus 739.850.513	1758-1800		000118547

**149 Missa Solemne S. Joannis Nepomuceni**

ATB, SSATB, SSATB, 4 violin, 2 viola, 2 oboe, bassoon, trumpet, 2 violoncello



Pairing of Kyrie in G minor No. 2 and Gloria in C No. 2. (John was buried in Prague, beatified on 31 May 1721 and canonized on 19 March 1729. These might be performance dates?)

Library	Shelfmark	Date	Notes	RISM No.
CZ-Pkřiz	XXXVI A 110	1751	Gloria in C No. 2	550282639
CZ-Pkřiz	XXXVI A 111	1746	Kyrie in G minor No. 2	550282640

**150 Missa Vide Domine laborem meum**

ATB, SSATB, SSATB, 2 violin, 2 viola, oboe, trumpet, basso continuo



Title given to a paired Kyrie in E minor and Gloria in D (No. 1). However, Gloria is also found in some sources with Kyrie in B flat.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 30240		Missing intro, as in Dresden source.	455033264
D-Dl	Mus 2159-D-6	1700-1750	Kyrie missing some bars of intro.	
US-CAh	fMS Mus 202	1719		

**151 Adoramus te in F (spurious)**

SATB



Attributed elsewhere to Giacomo Perti. Attributed to Lotti in the following mss.

Library	Shelfmark	Date	Notes	RISM No.
D-MÜs	SANT Hs 1201 (Nr. 1)			451004548
D-MÜs	SANT Hs 1228 (Nr. 6)			451020261
GB-Lbl	Egerton 2470	19th C.		
RUS-Mk	XI-440			310001562

**152 Adoramus te in G minor (spurious)** SATB

Attributed elsewhere to Giacomo Perti. Attributed to Lotti in the following mss.

Library	Shelfmark	Date	Notes	RISM No.
D-MÜs	SANT Hs 1201 (Nr. 2)			451004549
D-MÜs	SANT Hs 1228 (Nr. 7)			451020262
GB-Lbl	Egerton 2470	19th C.		
RUS-Mk	XI-440			310001563

**153 Agnus Dei a solo Basso** B, organ

Andante



Continuo line and some parts of solo are from Averte faciem, *Miserere mei in A minor*. Bundle of manuscripts includes other arrangements and transpositions of Lotti's works.

Library	Shelfmark	Date	Notes	RISM No.
I-Vnm	Canal 11344 No. 5	19th C.		

**154 Alma redemptoris mater (spurious)** SATB, SATB

Antiphon for BVM. Unusual scoring and not inkeeping with Lotti's style.

Library	Shelfmark	Date	Notes	RISM No.
D-Bsb	Mus.ms. 13175	1780		456014788
D-TRb	104/130 12 (Nr. 2)	1850	Copied from the Berlin source.	456000639

**155 Ave maris stella (fragment)** Voice, 2 trumpets

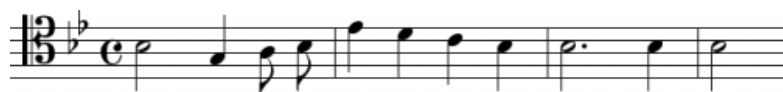
Fragmentary source, arranged for various transposing brass instruments - B flat, A. Origin uncertain. Some clearly aberrant harmony. Also includes text of Stabat mater (only few sentences).

Library	Shelfmark	Date	Notes	RISM No.
D-NBss	Mus. ms. 364			455010739

**156 Cantemus Domino (spurious)** ATB, organ

Several other sources ascribe this work to Antonio Biffi.

Library	Shelfmark	Date	Notes	RISM No.
A-Wn	Mus.Hs.15602. 8	late 18th		
PL-WRu	No shelfmark			

**157 Domine praevenisti eum (Fragment)** TB, organ

Fragment? RISM states 'other parts probably missing'.

Library	Shelfmark	Date	Notes	RISM No.
D-Po	Lotti 4 (Nr.2)	1866		456002901







## B. Selected Works

Four examples of music by Lotti have been selected: first, a Kyrie in Lotti's characteristic double-choir scoring with 'coro palchetto'. Lotti wrote seven Kyries scored in this way. Second is a smaller concertato work, *Laudate Dominum*. Third is the Vesper psalm for the Office of the Dead, *Ad Dominum cum tribularer*, and last, a work whose attribution to Lotti is questionable, *Alma redemptoris mater*.

Original note values and time signatures have been preserved. Modern accidental practice has been observed (e.g. flats used to cancel sharps have been replaced by naturals; editorial accidentals, in brackets, have been used to extend or reduce the validity of source accidentals). The soprano, alto and tenor staves in the source material use *c*<sub>1</sub>, *c*<sub>3</sub> and *c*<sub>4</sub> clefs respectively; these have been altered to those used in modern convention. Stave names are supplied editorially. All other editorial contributions are in brackets.

### B.1. Kyrie in C minor [112]

ATB, SSATB, SSATB, 2 violin, viola, continuo.

Source: Berlin (D-Bs): Mus ms 13160/4. The Berlin manuscript is dated 1810, and is a copy made from a source held in Prague, which was itself copied in 1707 from some unknown (presumably Venetian) original, now lost.

### B.2. Laudate Dominum [80]

SATB, 2 violin, viola, trumpet, continuo.

Source: Dresden Sächsische Landesbibliothek (D-Dl), Mus 2159-E-7, an 18th-century manuscript in score on Venetian paper in an Italian hand; also E-7a, a set of parts; Prague Cathedral archive 859, a later copy with some variation. The Dresden score has been afforded primacy.

### **B.3. Ad Dominum cum tribularer [65]**

SATB.

Source: Venice, Procuratoria di San Marco (I-Vsm), B 774/1-16, a set of part books dating from the 1730s (which also include a setting of the four-part *Messa di Requiem* [92]).

### **B.4. Alma redemptoris mater [154]**

SATB, SATB.

Source: Berlin Staatsbibliothek (D-Bs), Mus.ms. 13175, a Venetian manuscript dated c. 1780, in which it is attributed to Antonio Lotti. However, the style of the music is uncharacteristic of Lotti's sacred choral music generally, and more typical of the antiphonal practice at San Marco in the earlier seventeenth century. There is none of Lotti's characteristic chromaticism and modulation, and it would be the only example of his stile ecclesiastico music in a double choir. The work displays a few likely errors and poor compositional practices. It could conceivably be an immature work. The source material is written on Venetian paper, dated 1780, and is in a similar hand to that used in other manuscripts of Lotti's works.

B.1: Kyrie in C minor

Edited by  
Ben Byram-Wigfield

ANTONIO LOTTI  
(1667 - 1740)

**Largo**

Violin I *[f]*

Violin II *[f]*

Viola *[f]*

**Largo**

Alto

Tenor *8*

Bass

**Largo**

Soprano

Alto

Tenor *8*

Bass

**Largo**

Soprano

Alto

Tenor *8*

Bass

Continuo *f*

4

4

Ky - - - ri -

8 Ky - - - ri - e e - le -

**Tutti**

**Tutti** Ky - - - ri -

8 Ky - - - ri - e e - le -

Ky - - - ri -

8 Ky - - - ri - e e - le -

4

[illegible]

[illegible]



15

*pp* *f*

15

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

8 Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Soli**

e - le - i - son, e - le - i - son, e - le - i - son,

**Soli**

e - le - i - son, e - le - i - son, e - le - i - son,

**Tutti i Bassi**

e - le - i -

**Tutti i Bassi**

e - le - i -

15

*pp* [*f*]

19

*p* *f*

19

e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

**Tutti**

e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

**Soli** **Tutti**

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

19

22

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e,

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e,

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e,

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e,

22

[illegible]

28

*p*

Ky - ri - e e - le - i - son,

son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, e - le - i - son,

*Soli*

e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i -

*Soli*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, e - le - i - son,

28

e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son,

son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, e - le - i - son,

28

son, e - le - i - son, e - le - i - son, e - le - i - son,

32

*f*

*f*

32

e - le - i - son, Ky - - - - ri -

8 Ky - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Tutti**

son, e - le - i - son, e - le - i - son,

**Tutti**

son, e - le - i - son, Ky - - - - ri -

8 Ky - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Soli** **Tutti**

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

**Soli** **Tutti**

e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -

8 Ky - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

32

35

35

e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -

Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -

Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -

35

38

The musical score consists of four systems of music. Each system has five staves: Soprano, Alto, Bass, and two piano accompaniment staves. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are written below the vocal staves.

son, e - le - i - son, Ky - - - ri - e e - le - i - son, e - le - i -

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

Ky - - - ri - e e - le - i - son, Ky - - - ri -

son, e - le - i - son, Ky - - - ri - e e - le - i - son, e - le - i -

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

Ky - - - ri - e e - le - i - son, Ky - - - ri -

son, e - le - i - son, Ky - - - ri - e e - le - i - son, e - le - i -

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

38



41

41

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

8 son, e - le - i - son, e - le - i - son, e - le - - - i - son.

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

e e - le - i - son, e - le - i - son, e - le - - - i - son.

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

8 son, e - le - i - son, e - le - i - son, e - le - - - i - son.

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

e e - le - i - son, e - le - i - son, e - le - - - i - son.

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

8 son, e - le - i - son, e - le - i - son, e - le - - - i - son.

son, e - le - i - son, e - le - i - son, e - le - - - i - son.

41

46 **Allegro**

Violin I *[p]*

Violin II *[p]*

Viola *[p]*

Coro Palchetto

Alto

Tenor

Bass

Coro 1°

Soprano

Soprano

Coro 2°

Soprano

Soprano

Tutti gli altri

Tenor

Bass

46

Continuo *p*

Detailed description: The musical score is for measures 46-50 of B.1: Kyrie in C minor. The tempo is marked 'Allegro'. The key signature has three flats (C minor). The time signature is 3/4. The instruments and voices are arranged in a system. Violin I, Violin II, and Viola have melodic lines starting in measure 46. The Continuo also has a melodic line. The Coro Palchetto (Alto, Tenor, Bass), Coro 1° (Soprano), Coro 2° (Soprano), and Tutti gli altri (Tenor, Bass) are all silent, indicated by whole rests. Dynamics include piano (p) for the strings and Continuo.

51

First system of musical notation, measures 51-56. It consists of three staves: Treble, Treble, and Bass. The key signature is C minor (three flats). The notation includes various rhythmic values and accidentals.

51

Second system of musical notation, measures 51-56. It consists of three staves: Treble, Treble, and Bass. Measures 51-55 are whole rests. In measure 56, there are vocal entries on each staff with the lyrics "Chri-ste e-le-i-".

Third system of musical notation, measures 51-56. It consists of two empty staves: Treble and Treble.

Fourth system of musical notation, measures 51-56. It consists of two empty staves: Treble and Treble.

Fifth system of musical notation, measures 51-56. It consists of two empty staves: Treble and Bass.

51

Sixth system of musical notation, measures 51-56. It consists of one Bass staff. Measures 51-56 contain a continuous bass line.

57



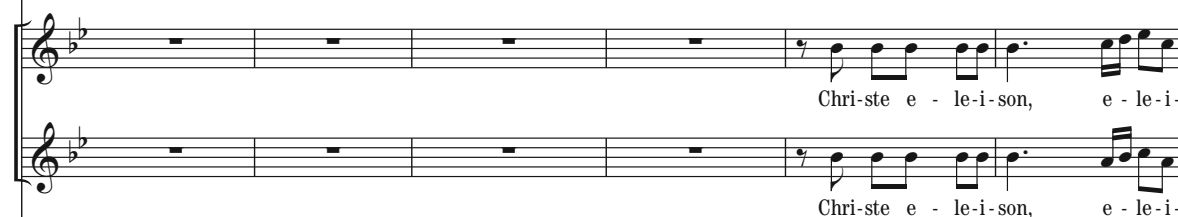
57



son, e - le-i - son, e - le-i - son, Chri-ste e-le-i-son, e-le - i - son,

son, e - le-i - son, e - le-i - son, Chri-ste e-le-i-son, e-le - i - son,

son, e - le-i - son, e - le-i - son, e-le-i-son, e-le - i - son,



Chri-ste e - le-i-son, e - le-i-

Chri-ste e - le-i-son, e - le-i-



57



63

63

63

63

son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i -

Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i -

63

63

63

69

69

Chri-ste e - le - i - son, e - le - i - son,

Chri-ste e - le - i - son, e - le - i - son, Chri - ste,

Chri-ste e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son,

son, e - le - i - son,

son, e - le - i - son,

**Tutti**

Chri - ste,

69

75

75

8

Chri - ste e - le - i - son, Chri - ste Chri - ste e - le - i - son, Chri - ste, Chri - ste,

Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

75

8

Chri - ste e - le - i - son, Chri - ste Chri - ste e - le - i - son, Chri - ste, Chri - ste,

Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

80

80

Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste, Chri- - - - ste, Chri- -

Chri- - - - ste, Chri- - - - ste, Chri-ste e-le-i-son, Chri-ste e-le-i-son

80

Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste, Chri- - - - ste, Chri- -

Chri- - - - ste, Chri- - - - ste, Chri-ste e-le-i-son, Chri-ste e-le-i-son

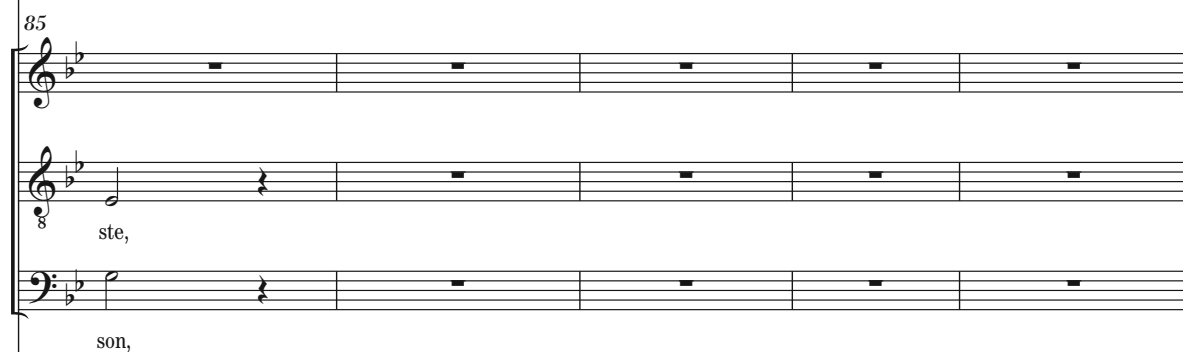
80



85



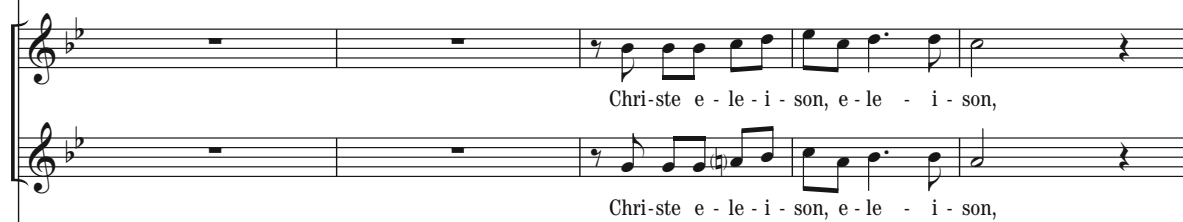
85



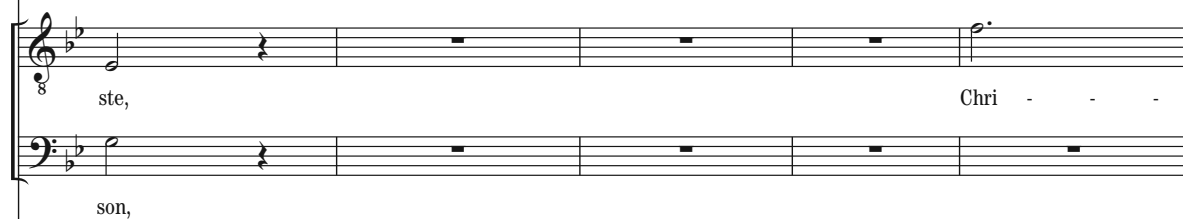
ste,  
son,



Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-



Chri-ste e-le-i-son, e-le-i-son,  
Chri-ste e-le-i-son, e-le-i-son,



ste,  
son,

85



90



90



Chri-ste e-le-i-son, e-le - i - son, e-le - i - son, **Tutti**

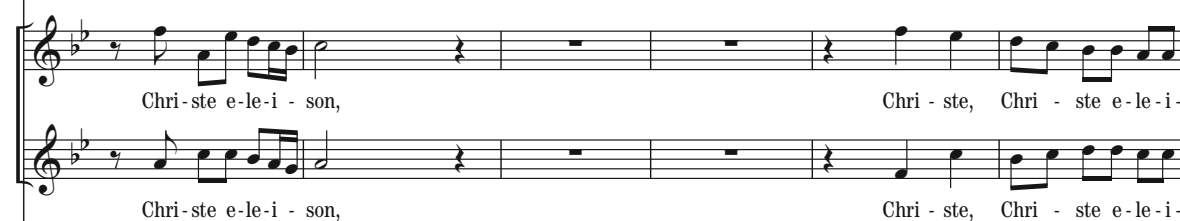
Chri-ste e-le-i-son, e-le - i - son, e-le - i - son, Chri - ste,

Chri-ste e-le-i-son, e-le - i - son, e-le - son,



son, Chri-ste, Chri - ste e-le-i-son,

son, Chri-ste, Chri - ste e-le-i-son,



Chri-ste e-le-i - son, Chri - ste, Chri - ste e-le-i-

Chri-ste e-le-i - son, Chri - ste, Chri - ste e-le-i-



ste, **Tutti** Chri - ste,

90



96

Chri - ste e - le - i - son, e - le - i - son,

Chri - ste, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, Chri - - - ste,

Chri - ste e - le - i - son, Chri - - - ste,

son, Chri - ste e - le - i - son, Chri - - - ste,

son, Chri - ste e - le - i - son, Chri - - - ste,

Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

96

102

102

Chri-ste e-le-i - son, Chri-ste e-le-i - son,

Chri-ste e-le-i - son, Chri-ste e-le-i - son, Chri - ste, Chri - ste e-le-i-son, e - le - i -

Chri-ste e-le-i - son, Chri-ste e-le-i - son, Chri - ste, Chri - ste e-le-i -

Chri - ste, Chri - ste e-le-i-son,

Chri - ste, Chri - ste e-le-i-son,

Chri - ste, Chri - ste e-le-i-son,

Chri - ste, Chri - ste e-le-i-son,

Chri - ste, Chri - ste e-le-i-son, e - le - i -

Chri - ste, Chri - ste e-le-i -

102

Chri - ste, Chri - ste e-le-i-son, e - le - i -

108

108

Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,  
Chri - ste e - le - i - son, Chri - ste e - le - i - son,

son, Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,  
son, Chri - ste e - le - i - son,

108

113

113

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

ste,

Chri - ste e - le - i - son.

ste,

Chri - ste e - le - i - son.

son, Chri-ste e - le - i - son, Chri - ste e - le - i - son.

son, Chri-ste e - le - i - son, Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

113

118

Musical score for measures 118-123. The system consists of three staves: Treble, Treble, and Bass. The key signature is C minor (three flats). The music features a complex melodic line in the upper staves and a more rhythmic bass line.

118

Musical score for measures 118-123. The system consists of three staves: Treble, Treble, and Bass. All staves are empty, indicating a rest or a placeholder for a different instrument.

Musical score for measures 118-123. The system consists of two staves: Treble and Treble. Both staves are empty, indicating a rest or a placeholder for a different instrument.

Musical score for measures 118-123. The system consists of two staves: Treble and Treble. Both staves are empty, indicating a rest or a placeholder for a different instrument.

Musical score for measures 118-123. The system consists of two staves: Treble and Bass. Both staves are empty, indicating a rest or a placeholder for a different instrument.

118

Musical score for measures 118-123. The system consists of one staff: Bass. The music features a simple melodic line in the bass.

124

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

Ky - ri - e e - le - i - son, e - le - - -

124

127

Ky - - ri - e e - le - i - son,

- - - - - i - son, e -

127



130

8 e - - - le - - - - - i - - -

le - i - son, e - le - - - - - i -

130

133

Ky - ri - e e - le - i - son,

8 son, e - le - - - - -

son, e - - - - -

133

136

Musical score for Kyrie in C minor, measures 136-141. The score is written for a choir and piano. The key signature is C minor (three flats). The time signature is 4/4. The score consists of two systems. The first system (measures 136-140) features a vocal line with lyrics "Ky - ri - e e -" and a piano accompaniment. The second system (measures 140-141) features a vocal line with lyrics "e - - le - - - - - i -" and a piano accompaniment. The piano part includes a bass line and a treble line.

139

Musical score for Kyrie in C minor, measures 139-144. The score is written for a choir and piano. The key signature is C minor (three flats). The time signature is 4/4. The score consists of two systems. The first system (measures 139-143) features a vocal line with lyrics "le - i - son, e - - - le - - - - -" and a piano accompaniment. The second system (measures 143-144) features a vocal line with lyrics "son, e - le - i - son, e - le - - - - -" and a piano accompaniment. The piano part includes a bass line and a treble line.

142

142

son, e - le - i - son, e - le - - - i - son, e -

8 - - - - i - son, e - le - - - i - son, e - le - - - i -

142

son, e - le - - - i -

145

145

e - le - - - i - son, e - le - - - i -

le - - - i - son, e - le - - - i -

8 son, e - le - - - i - son, e - le - - - i -

son, e - le - - - i - son, e - le - - - i -

145



155

son, e - le - - - - - i -

e - le - - - - - i - son,

8 son, e - le - - - - - i -

le - - - - - i -

155

son,

Ky - ri - e e - le - - - i - son, e - - - le - - -

8 son, e - le - i - son, e - le - i - son,

son, e - le - - - - - i - son, e - le - - - - -

158

161

e - le - - - i - son, e -

8 e - - - le - - - - - i - son, e - le - - - - i -

i - son,

161

164

le - - - i - son,

son, e - le - - - i - son, e - le - - - -

8 son, e - le - - - i - son, e - le - - - -

164

### B.1: Kyrie in C minor

167

Soprano: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Alto: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Tenor: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Bass: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Basso Continuo: Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

167

[illegible]





B.2: Laudate Dominum omnes gentes

Edited by  
Ben Byram-Wigfield

ANTONIO LOTTI  
(1667 - 1740)

Allegro

Trumpet in C

Violin 1

Violin 2

Viola

Allegro

Soprano

Alto

Tenor

Bass

Soli

4

4

4

Lau-

Lau-

Lau-

Lau-

Tutti

#

6

Detailed description: This is a musical score for a choral or instrumental piece. It features five systems of staves. The first system has a single treble staff with a 4-measure rest. The second system has three staves (treble, treble, and bass) with melodic lines. The third system has four staves (treble, treble, treble, and bass) with rests, followed by the word 'Lau-'. The fourth system has four staves (treble, treble, treble, and bass) with rests, followed by the word 'Lau-'. The fifth system has four staves (treble, treble, treble, and bass) with rests, followed by the word 'Lau-'. The sixth system has a single bass staff with a melodic line, followed by the word 'Tutti'. There are two accidentals: a sharp sign (#) under the first staff of the sixth system and a '6' under the second staff of the sixth system.

8

8

8

da - - te lau - da - te Do - mi-num om - nes gen - tes,

da - - te lau - da - te Do - mi-num om - nes gen - tes,

da - - te lau - da - te Do - mi-num om - nes gen - tes,

da - - te lau - da - te Do - mi-num om - nes gen - tes,

7 # 7 # #

Detailed description: This musical score is for the hymn 'Laudate Dominum omnes gentes'. It features a multi-staff arrangement. The top section consists of three staves of instrumental music, likely for a string trio or piano, in D major (two sharps). The first staff begins with a measure marked '8'. The second and third staves contain more complex rhythmic patterns, including sixteenth and thirty-second notes. Below this is a vocal section with four staves, each with a vocal line and the Latin lyrics 'da - - te lau - da - te Do - mi-num om - nes gen - tes,'. The vocal parts are in D major. The bottom staff is a bass line with notes corresponding to the lyrics, with a '7' and a sharp sign below it. The final staff is another bass line with notes and a '7' and a sharp sign below it.

11

11

11

lau - da - te,

lau - da - te,

lau - da - te,

lau - da - te,

#

Detailed description: The image shows a musical score for a piece titled 'B.2: Laudate Dominum omnes gentes'. The score is written for a vocal part and a keyboard accompaniment. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into three systems. The first system (measures 11-13) shows the vocal line and the keyboard accompaniment. The second system (measures 14-16) shows the vocal line and the keyboard accompaniment. The third system (measures 17-19) shows the vocal line and the keyboard accompaniment. The vocal line is written in a soprano clef, and the keyboard accompaniment is written in a grand staff (treble and bass clefs). The lyrics 'lau - da - te,' are written under the vocal line in the second and third systems. A sharp symbol (#) is written below the keyboard accompaniment in the third system.

14

14

14

lau - da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te, lau -

lau - da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te, lau -

lau - da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te, lau -

lau - da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te, lau -

# # #

Detailed description: This is a musical score for the hymn 'Laudate Dominum omnes gentes'. It features five staves. The first staff is a single melodic line. The second and third staves are a grand staff (treble and bass clef). The fourth and fifth staves are another grand staff, with the fourth staff containing Latin lyrics. The music is in D major (two sharps) and 4/4 time. The lyrics are 'lau - da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te, lau -'. The score includes measure numbers 14, 14, and 14 at the beginning of the first, second, and fourth staves respectively. At the bottom, there are three sharp symbols (#) aligned with the end of the fourth staff.

17

17

17

da - te e - um om-nes po - pu - li, lau - da - te, lau -

da - te e - um om-nes po - pu - li, lau - da - te, lau -

da - te e - um om-nes po - pu - li, lau - da - te, lau -

da - te e - um om-nes po - pu - li, lau - da - te, lau -

4 #

20

20

20

da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te.

da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te.

da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te.

da - te, lau - da - te e - um om - nes po - pu - li, lau - da - te.

Soli

# 4 # 5 4 #

24

24

24

#



27

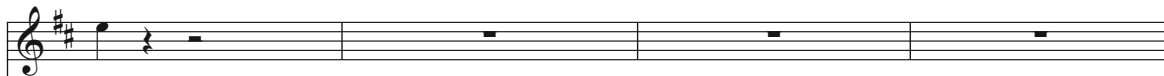
27

27

8

#

30



30



30

Soli

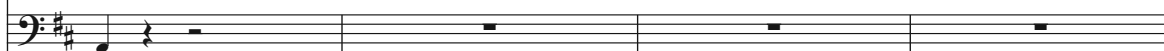
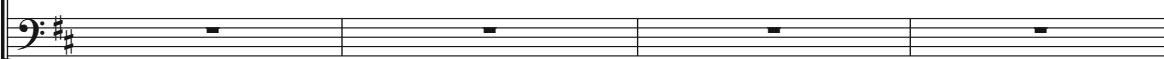
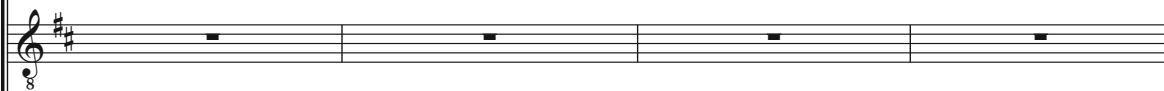


Quo - ni-am con-fir-ma-ta est su-per nos mi-se - ri-cor - di-a e -

2nd Sop Soli



Quo - ni-am con-fir-ma-ta est su-per nos mi-se - ri-cor - di-a e -



34

34

ius, mi - - se - ri-cor - di - a e - ius,

ius, mi - se - ri-cor - di - a e - ius,

8 Et ve - -

Et ve - -

#

38

38

38

**Tutti**

et ve - ri-tas Do-mi-ni ma-net in ae-

**Alto Tutti**

et ve - ri-tas Do-mi-ni ma-net in ae-

ri - tas Do - mi - ni ma-net in ae - ter - - - - -

ri - tas Do - mi - ni ma-net in ae - ter - - - - -

**Tutti**

# # # 6 5 6 5 6 5 6 7#  
4 4 # 4 # 4 4 2

42

42

42

ter - - - - - num, ma - net in ae -

ter - num, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num, ma - - - net in

8 num, et ve - ri - tas Do - mi - ni ma - net in ae - ter - - - num, ma - net

num, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num, ma - net in ae - ter -

8 # 6 6 6 # 4 3 9 8



50

50

50

ma-net in ae-ter - - - - - num,

ma-net in ae-ter-num, et ve - ri-tas Do-mi-ni\_\_ ma-net in ae-ter-num, ma -

8 et ve - ri-tas Do-mi-ni ma-net in ae-ter-num,

et ve - ri-tas Do-mi-ni\_\_ ma-net in ae-ter-num,

# # #

54

54

ma - net in ae - ter - - - num, ma - - - net, -

- - net in ae - ter - - - num, ma-net in ae -

ma - net in ae - ter - - - num, ma-net in ae -

ma - net in ae - ter - - - num, ma-net in ae -

# 6 5 5 # 6 5 # # 5 4



58

58

ma - net in ae - ter - - - num.

ter - num, in ae - - ter - - - num.

8 ter - - - num in ae - ter - - - num.

ter - num, in ae - - ter - - - num.

Soli

9 8 4 3 9 8 4 # 5 # 6 4 5 4 # #

62

62

*p*

*p*

*p*

62

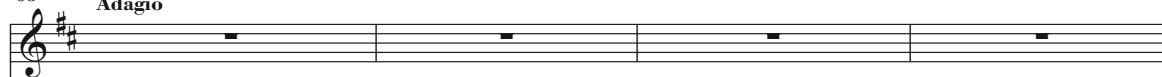
#

65

65

65

68 **Adagio**



68



68 **Adagio**



Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o,

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o,

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o,

Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o,

**Tutti**



# 7 # 7

72

72

et Spi - ri - tu - i San - - - - - cto.

72

et Spi - ri - tu - i San - - - - - cto.

8

et Spi - ri - tu - i San - - - - - cto.

et Spi - ri - tu - i San - - - - - cto.

5<sup>+</sup> 7<sup>#</sup> 6/4 5/4 #

76 **Allegro**

76

76 **Allegro**

76

**Soli**

76

80

80

80

80

80

Si-cut e - rat,

Si-cut e - rat,

Si-cut e - rat,

Si-cut e - rat,

Tutti

#

7 #





87

87

et nunc et sem-per et in sae - cu-la sae-cu - lo-rum a - men, sae-cu - lo-rum a - - - -

8

et nunc et sem-per et in sae - cu-la sae-cu - lo-rum a - men, sae-cu - lo-rum a - - - -

et nunc et sem-per et in sae - cu-la sae-cu - lo-rum a - men, sae-cu - lo-rum a - men, a -

# 5 4 #

91

91

men,

men, et nunc et sem-per et in

men, et nunc et sem-per et in sae - cu - la sae - cu - lo - rum a - - - -

men, et nunc et sem-per et in sae - cu - la sae - cu - lo - rum

3 3 3 7 6

94

et nunc et sem-per, sem-per, et nunc et sem-per et in sae - cu-la sae - cu - lo-rum  
sae - cu-la sae - cu - lo-rum a - men, a - men,  
men, et nunc et sem-per et in sae - cu - la sae - cu - lo-rum a - men,  
a - men, et nunc et sem-per et in sae - cu - la, et nunc et sem-per et in

6

97

a - - - - - men, sae - cu - lo - rum\_\_

sae - cu - lo - rum a - - - - - men, et nunc et sem - per et in

sae - - cu - lo - rum a - - - - - men,

sae - cu - la sae - cu - lo - rum a - - men,

9 8 4 #

100

100

a - men, et nunc et sem-per et in sae - cu-la sae - cu - lo - rum

sae - cu-la, sae - cu - lo - rum a - - - - - men,

et nunc et sem-per et in sae - cu-la sae - cu - lo - rum a - men, et nunc et

et nunc et sem-per et in

# 6 7 6

103

103

103

103

a - - - - - men, a - - - - -

a - - - - - men, a - men, a - - - - -

8 sem - per, sae - cu - lo - rum a - men, a - men,

sae - cu - la sae - cu - lo - rum a - men,

6 #

106

106

106

8

a

a

9 9 9 9 9

[illegible]



114

114

men.

men.

men, a - men, a - men.

men, a - men.

9 9 9 7 4 #



# B.3: Ad Dominum cum tribularer

Edited by  
Ben Byram-Wigfield

ANTONIO LOTTI  
(1667 - 1740)

Soprano

Alto

Tenor

Bass

Ad Do - mi - num cum tri - bu -

Ad Do - mi - num cum tri - bu - la - re cla - ma - - -

6

la - rer cla - ma - - - vi, cum tri - bu - la - rer cla -

vi, cum tri - bu - la - rer cla - ma - - - vi,

11

Ad Do - mi - num

Ad Do - mi - num cum tri - bu - la - rer cla -

ma - - - vi, cla - ma - - - vi, cum tri - bu -

cum tri - bu - la - re cla - ma - - - vi, cum tri - bu - la - rer cla -

16

— cum tri - bu - la - rer cla - ma - - - - vi, —  
 ma - - - - vi, — cum tri - bu - la - rer cla -  
 la - rer cla - ma - - - - vi, cum tri - bu - la - - - -  
 ma - - - - vi, cla - ma - - - - vi, cum tri - bu -

20

— cum tri - bu - la - rer cla - ma - - - - vi,  
 ma - vi, cum tri - bu - la - rer cla - ma - vi, et  
 rer, cum tri - bu - la - rer cla - ma - - - - vi, et ex - au - di - vit  
 la - rer cla - ma - - - - vi, et ex - au - di - vit

25

et ex - au - di - vit me, et ex - au - di - vit, ex -  
 ex - au - di - vit me, et ex - au - - - di - vit. et ex - au -  
 me, et ex - au - di - vit me, et ex - au - di - vit, et ex - au -  
 me, et ex - au - di - vit me, et ex - au -

30

- - au - di - vit me.  
 di - - - vit me.  
 di - - - vit me. Do - mi-ne, li - be-ra a - ni-mam  
 di - - - vit me. Do - mi-ne, li - be-ra a - ni-mam me - am a

35

Do - mi-ne, li - be-ra a - ni-mam me - am a

Do - mi-ne, li - be-ra a - ni-mam me - am a la - bi-is in -

me - am a la - bi-is in - i - quis, a la - bi-is in -

la - bi-is in - i - - - - - quis, a la - bi-is in -

39

la - bi-is in - i - - - - - quis et a lin - gua do - lo - -

i - quis, in - i - - - - - quis et a lin - gua do - lo - -

i - quis, in - i - - - - - quis et a lin - gua do - lo - -

i - quis, in - i - - - - - quis et a lin - gua do - lo - -

44

- - - - - sa. Quid de - tur

- - - - - sa. Quid de - tur ti - bi, aut quid

- - - - - sa. Quid de - tur ti - bi,

- - - - - sa. Quid

49

ti - bi, aut quid ap - po - na - tur ti - bi ad

ap - po - na - tur ti - bi, aut qui ap - po - na - tur ti - bi ad

quid de - tur ti - bi, aut qui ap - po - na - tur ti - bi ad lin -

de - tur ti - bi aut qui ap - po - na - tur ti - bi ad lin -

54

lin - guam do - lo - - - ro - - - sam? Sa - git - tae po -

lin - guam do - lo - - - ro - - - sam?

guam do - lo - - - ro - - - sam? Sa - git - tae po -

guam do - lo - - - ro - - - sam?

59

Sa - git - tae po - ten - tis a - cu - tae, cum car - bo - ni - bus de - so - la -

ten - tis a - cu - tae, cum car - bo - ni - bus de - so - la - to - ri - is, de -

63

git - tae po - ten - tis a - cu - tae, cum car - bo - ni - bus de - so - la -

to - ri - is. Sa - git - tae po - ten - tis a - cu - tae, cum car -

so - la - - - to - - - - ri - is, de -

Sa - git - tae po - ten - tis a - cu - tae, cum car - bo - ni - bus de -

67

to - ri - is, de so - la - to - ri - is, de - so - - - la - to - - - ri -

bo - ni - bus de - so - la - to - ri - is, de - so - la - to - - - ri -

so - la - to - - - - ri - is, de - so - - - la - to - - - ri -

so - la - to - - - - ri - is, de - so - la - to - - - ri -

72

is. He - u mi - hi, qui - a in - co - la - tus me - us.

is. He - u mi - hi, qui - a in - co - la - tus me - us.

is. He - u mi - hi,

is. He - u mi -

77

ha - bi -

ha - bi - ta - vi cum ha - bi -

qui - a in - co - la - tus me - us pro - lon - ga - - - tus est!

hi, qui - a in - co - la - tus me - us pro - lon - ga - - - tus est!

82

ta - vi cum ha - bi - tan - ti - bus Ce - - - - - dar; mul - tum

tan - - - ti - bus Ce - - - - - dar; mul - tum

cum ha - bi - tan - ti - bus Ce - - - - - dar;

ha - bi - ta - vi cum ha - bi - tan - ti - bus Ce - - - - - dar;

86

in - co - la, mul - tum in - co - la, mul - tum in - co - la fu - it a -

in - co - la, mul - tum in - co - la, mul - tum in - co - la

mul - tum in - co - la, mul - tum in - co - la fu - it

mul - tum in - co - la, mul - tum in - co - la fu - it

91

a - ni - ma me - - - a. Cum his qui o -  
 fu - it a - ni - ma me - - - a. Cum his qui o -  
 a - ni - ma me - - - a. Cum his qui o -  
 a - ni - ma me - - - a. Cum his qui o -

96

de - runt pa - cem e - ram pa - ci - fi - cus, cum lo - que - bar  
 de - runt pa - cem e - ram pa - ci - fi - cus,  
 de - runt pa - cem e - ram pa - ci - fi - cus, cum lo - que - bar il - lis,  
 de - runt pa - cem e - ram pa - ci - fi - cus, cum lo -

101

il - lis, im - pu - gna - - - bant, im - pu -  
 cum lo - que - bar il - lis, im - pu - gna - - - bant,  
 im - pu - gna - - - bant, im - pu - gna - - -  
 que - bar il - lis, im - pu - gna - - - bant, im - pu - gna -

105

gna - - - bant, im - pu - gna - - - bant me gra - tis,  
 im - pu - gna - - - bant, im - pu - gna - bant me gra - tis,  
 - - bant, im - pu - gna - - - bant, im - pu - gna - bant me gra - tis,  
 - - - bant, im - pu - gna - - - bant me gra - tis,



109

im - pu - gna - bant me gra - - - - tis. A - - - - men,

114

A - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men,

119

a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men,

124

- - - - - - - - - - men, a - - - - - - - - - - men, - - - - - - - - - - men, a - - - - - - - - - - men, - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men, a - - - - - - - - - - men,

The musical score consists of four staves, each representing a different voice part. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are "amen" repeated across the measures.

- Soprano:** Starts with a whole rest, followed by quarter notes G4, A4, Bb4, and a half note C5. Then another whole rest, followed by quarter notes G4, F#4, E4, D4, and a half note C4.
- Alto:** Similar to Soprano, starting with a whole rest, then quarter notes G4, A4, Bb4, and a half note C5. Then another whole rest, followed by quarter notes G4, F#4, E4, D4, and a half note C4.
- Tenor:** Starts with a whole note G3, followed by a whole rest, then quarter notes G3, A3, Bb3, and a half note C4. Then another whole rest, followed by quarter notes G3, F#3, E3, D3, and a half note C3.
- Bass:** Starts with a whole note G2, followed by a whole rest, then quarter notes G2, A2, Bb2, and a half note C3. Then another whole rest, followed by quarter notes G2, F#2, E2, D2, and a half note C2.

men, a - - - - - men.

men, a-men, a - men, a - - - - men.

men, a - - - - - men, a - - - - - men.

men, a - - - - - men, a - - - - - men.

B.4: Alma redemptoris mater

Edited by  
Ben Byram-Wigfield

UNKNOWN?

Scribal or compositional errors seem likely in bars 29 (T1, B1), 33 (T1), 35-36 (S1) and 41 (S1).

Adagio

Soprano

Alto

Tenor

Bass

Al - ma re - dem - pto - - - - - ris, re - dem - pto - ris

Al - - - ma re - dem - pto - - - - - ris

Al -

Adagio

Soprano

Alto

Tenor

Bass

6

Al - - - ma re - dem - pto - - - - - ris

ma - ter, re - dem - pto - - - - - ris ma - - - - -

8 - ma - ter, re - dem - pto - ris, re - dem - pto - - - - - ris

- ma re - dem - pto - - - - - ris ma - ter,

6

Al - ma

Al - - - -

11

ma - - - ter, al - - - ma re - dem - pto - - - - -

- - - - - ter, al - ma re - dem - pto - ris

8 ma - - - ter, Al - - - ma re - dem - pto - - - -

Al - - ma re - dem - pto - - - - - ris

11

Al - - - ma re - dem - pto - - - - - ris

re - dem - pto - - - - - ris ma - - - - ter, re - dem -

8 Al - - - ma re - dem - pto - - - - - ris, re - dem - pto - ris

ma re - - - dem - - - pto - - - - - ris

16

- - ris ma - ter, quae per via cae - li por - ta ma - nes,

ma - - - ter, quae per via cae - li por - ta ma - nes,

8 - - ris ma - ter, quae per via cae - li por - ta ma - nes,

ma - - - ter, quae per via cae - li por - ta ma - nes,

16

ma - - - ter, quae per via cae - li por - ta

pto - ris ma - ter, quae per via cae - li por - ta

8 ma - - - ter, quae per via cae - li por - ta

ma - - - ter, quae per via cae - li por - ta

22

por - ta ma - nes et stel - la ma - ris, ———

por - ta ma - - - - nes et stel - la ma - ris,

8 por - ta ma - nes et stel - la ma - ris, ———

et stel - la ma - - - - - - ris, ———

22

ma - nes, por - ta ma - nes et stel - la ma -

ma - nes, por - ta ma - nes et stel - la ma -

8 ma - nes, por - ta ma - nes et stel - la ma -

ma - nes, por - ta ma - nes et stel - la ma -

28

suc - cur - re ca - den - - - - ti, suc - cur -

suc - cur - re ca - den - - - - ti, suc - cur -

suc - cur - re ca - den - - - - ti, suc - cur -

suc - cur - re ca - den - - - - ti,

28

- - ris,

ris,

ris,

- - ris,

33

re ca - den - - - - ti, suc - cur - re,

re ca - den - - - - ti, suc - cur - re,

re ca - den - - - - ti, suc - cur - re,

suc - cur - re ca - den - - - - ti, suc - cur - re,

33

suc - cur - re, suc - cur - re, suc - cur - re ca -

suc - cur - re, suc - cur - re,

suc - cur - re, suc - cur - re, suc -

suc - cur - re ca - den - - - - ti, suc -

39

suc - cur - re ca - den - ti, suc - cur - re, suc - cur - re ca - den - - - - - ti, suc - cur -

suc - cur - re ca - den - - - - - ti, suc - cur -

suc - cur - re ca - den - - - - -

39

den - - - - - ti, suc - cur - re, suc - cur - re, suc - cur - re, suc - cur - re ca - den - - - - -

suc - cur - re, suc - cur - re ca - den - - - - -

cur - re ca - den - - - - - ti, suc - cur - re ca - den - - - - -

cur - re ca - den - - - - - ti,

44

suc - cur - re, suc - cur - re ca - den - - - - - ti. ti, suc - cur - re suc - cur - re ca - den - - - - - ti. re, suc - cur - re ca - den - - - - - ti. ti, suc - cur - re, suc - cur - re ca - den - - - - - ti.

44

suc - cur - re ca - den - - - - - ti, suc - cur - re ca - den - ti. - - - - - ti, suc - cur - re suc - cur - re ca - den - ti. - - - - - ti, suc - cur - re, suc - cur - re ca - den - ti. suc - cur - re, suc - cur - re ca - den - - - - - ti.

## 49 Allegretto

Sur - ge-re, sur-ge - re, Sur - ge-re

Sur - ge-re, sur-ge - re, Sur - ge-re

Sur - ge-re, sur-ge - re, Sur - ge-re

Sur - ge-re, sur-ge - re, Sur - ge-re

## 49 Allegretto

Sur - ge-re qui cu - rat po - pu-lo, Sur - ge-re qui cu - rat po - pu-lo,

Sur - ge-re qui cu - rat po - pu-lo, Sur - ge-re qui cu - rat po - pu-lo,

Sur - ge-re qui cu - rat po - pu-lo, Sur - ge-re qui cu - rat po - pu-lo,

Sur - ge-re qui cu - rat po - pu-lo, Sur - ge-re qui cu - rat po - pu-lo,

## 56

qui cu - rat po - pu-lo, sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re,

qui cu - rat po - pu-lo, sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re,

qui cu - rat po - pu-lo, sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re,

qui cu - rat po - pu-lo, sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re,

## 56

sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re, sur-ge - re,

sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re, sur-ge - re,

sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re, sur - - - ge-re.

sur - ge-re, sur - ge-re, sur - ge-re, sur-ge - re, sur-ge - re,



64 Adagio

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

8 Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

64 Adagio

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

8 Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

Tu quae ge - nu - i - sti, na - tu - ra mi - ran - te tu - um

69

san - ctum ge - ni - to - - - rem, vir - go pri - us ac po - ste - ri -

san - ctum ge - - ni - to - - - rem, vir - go pri - us ac po - ste - ri -

8 san - ctum tu - um san - ctum ge - ni - to - rem, vir - go pri - us ac po - ste - ri -

san - ctum ge - - ni - to - - - rem, vir - go pri - us ac po - ste - ri -

69

san - ctum ge - - ni - to - - - rem,

san - ctum ge - ni - to - - - rem,

8 san - ctum ge - - ni - to - - - rem,

san - ctum ge - - ni - to - - - rem,

75

us, Ga - bri - e - lis ad o - re,

us, Ga - bri - e - lis ad o - re,

us, Ga - bri - e - lis ad o - re,

us, Ga - bri - e - lis ad o - re,

75

vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ad

vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ad

vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ad

vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ad

81

Ga - bri - e - - - lis ab o - - - re, su - mens

Ga - bri - e - - - lis ab o - - - re, su - mens

Ga - bri - e - - - lis ab o - - - re, su - mens

Ga - bri - e - - - lis ab o - - - re, su - mens

81

o - re, Ga - bri - e - lis ab o - - - re, su - mens il - lud a - ve,

o - re, Ga - bri - e - lis ab o - - - re, su - mens il - lud a - ve,

o - re, Ga - bri - e - lis ab o - - - re, su - mens il - lud a - ve,

o - re, Ga - bri - e - lis ab o - - - re, su - mens il - lud a - ve,

87

il - lud a - ve, su - mens il - lud a - ve, pec - ca -

il - lud a - ve, su - mens il - lud a - ve, pec - ca -

8 il - lud a - ve, su - mens il - lud a - ve, pec - ca -

il - lud a - ve, su - mens il - lud a - ve, pec - ca -

87

pec - ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

pec - ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

8 pec - ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

pec - ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

93

to - rum mi - se - re - re, pec - ca - to - rum, pec -

to - rum mi - se - re - re, pec - ca - to - rum, pec -

8 to - rum mi - se - re - re, pec - ca - to - rum, pec -

to - rum mi - se - re - re, pec - ca - to - rum, pec -

93

pec - ca - to - rum mi - se - re -

pec - ca - to - rum mi - se - re -

8 pec - ca - to - rum mi - se - re -

pec - ca - to - rum mi - se - re -

99

ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

ca - to - rum mi - se - re - re, su - mens il - lud a - ve,

99

re, su - mens il - lud a - ve, pec - ca -

re, su - mens il - lud a - ve, pec - ca -

re, su - mens il - lud a - ve, pec - ca -

re, su - mens il - lud a - ve, pec - ca -

104

pec - ca - to - rum, pec - ca - to -

pec - ca - to - rum, pec - ca -

pec - ca - to - rum, pec -

pec - ca - to - rum, pec - ca -

104

to - rum, pec - ca - to - rum mi - se - re - re,

to - rum, pec - ca - to - rum mi - se - re - re,

to - rum, pec - ca - to - rum mi - se - re - re,

to - rum, pec - ca - to - rum mi - se - re - re,

109

rum, mi - se - re - re, pec - ca -

to - - - rum, mi - se - re - re, pec - ca -

ca - to - - - rum, mi - se - re - re, pec - ca -

to - - - rum, mi - se - re - re, pec - ca -

109

pec - ca - to - rum mi - se - re - re,

pec - ca - to - - - - rum, mi - se - re - re,

8 pec - ca - to - - - - - - - - rum, mi - se - re - re,

pec - ca - to - - - - - - - - rum, mi - se - re - re,

114

to - - - - - rum mi - se - re - - - re.

to - - - - rum, pec - ca - to - rum mi - se - re - re.

to - rum, pec - ca - to - rum mi - se - re - - - re.

to - rum, pec - ca - to - rum mi - se - re - - - re.

114

pec - ca - to - rum mi - se - re - re.

pec - ca - to - - - - - rum mi - se - re - re.

8 pec - ca - to - rum mi - se - re - - - - re.

pec - ca - to - rum mi - se - re - - - - re.



## C. Lotti's Will

The text of Lotti's will is transcribed here with no alterations, line-for-line and with original page breaks indicated. An English translation, with notes, is presented concurrently. A few words of the document's text are indistinct, and have been shown with question marks.

*Ad: 12 Maggio 1738 in Venezia*

12 May 1738, Venice

*Testamento fatto da me Antonio Lotti*

Testament made by me, Antonio Lotti,

*maestro di Capella di S: Marco*

Master of the Chapel of S. Marco.

*In Nome del Padre, e Figliolo, e lo spiritu santo  
Trino, ed uno Dio ??? onnipotente, invoco il  
vostro Santissimo aiuto nel far questo mio  
Testamento per lo Iddio gracia Sano di Corpo  
e di mente.*

In the name of the Father, and Son and the  
Holy Spirit, Three in One omnipotent God,  
I invoke your most holy help in making this  
my testament, being of sound mind and body  
by the grace of God.

*Invoco pure la Santissima Vergine, mia Patrona  
et Avocata, che m'assisti in punto della mia  
morte, et Santo Antonino da Padova, e tutti i  
Santi miei particolari Avocati.*

I also call upon the Most Holy Virgin, my pa-  
tron and advocate, that she assist me at the  
time of my death, together with Saint An-  
thony of Padua and all the saints who are my  
particular advocates.

*Prima raccomando l'anima mia al mio Creatore.  
La seconda voglio che ma mia Amatissima  
Consorte Santa Stella Lotti, possi restar conten-  
ta dopo la mia morte, quando l'onnipotento  
Iddio mi chiamerà.*

First I commend my soul to my Creator. Sec-  
ondly, I wish that my most beloved consort,  
Santa Stella Lotti be happy after my death,  
whenever the omnipotent God calls me.

*Voglio che oltre la sua dote, che è stata de  
ducatti diecidotto mille, e sei cente ducati, in questa  
summa vi è stato dodeci mille tra investi, e soldo  
effettivo alla summa de dodeci mille  
i quale sono investi dodeci mille alli Pistori*

I declare that from her dowry, which was of  
18,600 ducats, the sum of 12,000, in invest-  
ments and cash, was invested at the Pistori's<sup>1</sup>

*alle 4 per Cento i quali voglio che a Lei siano con  
segnati per soldo investito a me dati. per il resto  
andar alli decidotto mille, e sei Cento che si paghi*

—PAGE 2

*Secondo l'uso della dotti si paghi su mobili  
di Casa biancheria, Gioie che tiene et Argentaria  
e drappi che tiene per far sei mille e sei Cento  
ducats, cosi ademnisco alla summa della sua  
dote che mia dato.*

*di piu voglio oltre la sua dote che abbi tredici  
mille e cinquento, che sono investi alla Masena  
in Ceccha di mia ragione, vene? sono investiti  
di più a mio nome, ma sono due mille che sono  
di ragione del mio Carissimo Fratello Francesco esser  
suoi dico Al'oglio vi sono in ceccha investiti  
due mille e cinque cento miei e di questi li  
siano dati a mia moglie mille, e cinque cento  
et uniti alli tredici mille e cinque cento della  
Masena saranno uniti quindecim mille d'argento  
in Ceccha investiti oltre la sua dote.*

*Avertisco mio Carissimo Fratello che quel sorti?  
d'Argento che vi è in Casa, un donativo fu fatto  
alla mia Carissima moglie a Dresda cosi lo  
dichiaro suo particolare. sperando dal' amore  
che mia sempre profferato mio amoroso Fratello  
Francesco che ad empirà quanto ordino in questo  
mio Testamento senza contradizione, come la spero  
con sicurezza. Lascio al mio Carissimo Fratello  
Francesco tutto il mio che tengo a S: Rocco sono*

at 4%. I want this to be given to her from me.

For the rest, to make up the 18,600 paid, I  
calculate the household furniture, linen, her  
jewellery, silverware and fabrics to be worth  
6,600 ducats. Thus I account for the total of  
the dowry she gave me.

Furthermore, I want her to have in addition  
to her dowry, 13,500 ducats, invested in the  
Ca' Masena in coin in my account, which  
also contains a further 2,000 ducats in the  
name of my dearest brother Francesco; it is  
for him to say whether they go to her or not.  
I have invested 2,500 ducats in coin in oil; of  
this 1,500 is to be given to my wife, together  
with the 13,500 invested in Ca' Masena, and  
also 5,000 in silver coin: all this is in addition  
to her dowry.

I advise my dearest brother that from the  
money held in silver in my house, I gave a  
present to my dearest wife while she was in  
Dresden. I declare the details of this gift,  
hoping that for the love I have always borne  
my loving brother Francesco, he will execute  
my wishes expressed in this my Testament  
without contradiction.

I leave to my dearest brother Francesco  
everything of mine that I hold at S. Rocco:



—PAGE 3

*sei mille di mia ragione, ma vi sono undeci mille in mio nome, ma cinque mille sono di ragione di mio Fratello; tengo Al' oglio mille ducati, e questi unite a se mille di S: Rocco gli resterà in tutti sette mille ducati investiti. come che noi non abbiamo auto ne dal Padre, ne dalla madre ni una eredita imaginabile; cosi quel poco che si siamo avanzati con le nostre Fatiche, sono beni tutti Castrensi tanto suoi, quanto miei che Iddio Signore a voluto darmi per mezzo di mia amatissima Consorte Santa Stella Lotti che uniti si siamo guadagnati con le nostre Fatiche doppo che siamo stati assieme. Alla mia Carissima sorella Bernardina, racomando all' amore del mio Cariss:mo Francesco Fratello, e che lui gli da? trenta ducati all'anno per qualche suo bisogno ? sin che alla Vive. sperando sempre come Fratello, amoroso tanto a mie, quanto alla sorella Bernardina, che non abbandonerà sino che all Vive. Se mia Amatiss:ma Consorte Santa Stella Lotti desiderasse quella Charozza che l'abbiamo con dotta da dresda, se la vuole se la prenda in dono cosi i Cavalli, e suoi fornimenti. che mio Cariss:mo Fratello debba donare in vece di far Chorotti, alle nostre Fedeliss:mo Putte che al presente sono in Casa, Anzoletta Morina ducati d'argento N:o 20 a Anzoletta n:o 10 d'argento, a nostra Maria Vecchia di casa n:o 10 d'argento*

that is, the 6,000 ducats in my account. Note that there are 11,000 ducats in my name, but 5,000 of this [already] belongs to my brother. I hold 1,000 ducats in oil, and these, together with the 6,000 from S. Rocco will add up to 7,000 ducats invested for him.

Not having had an inheritance of any kind from our father, nor from our mother, this little we have set aside through our own labours is all earned in service: both mine and that which the Lord God has been pleased to grant me through my most beloved wife Santa Stella Lotti, which together we have earned through our labours, after we came together. I commend my dearest sister Bernadina to the love of my dearest brother Francesco, and wish that he should give her 30 ducats a year for her needs while she lives, in the hope that my brother, who is as dear to me as is my sister Bernadina, will not abandon her while she lives.

If my dearest consort Santa Stella Lotti wishes to have the coach that we brought from Dresden, or if she [only] wants to take as a gift the horses and their tack instead of the carriage, my dearest brother should give them to her. To our most faithful [servants] who are presently in the house: to Anzoletta Morina, 20 silver ducats, and 10 silver ducats to Old Mary.

—PAGE 4

*A Mattio servitore del mio Carris:mo Fratello altri n:o 10 d'argento, alli due Barcaroli otto ducati d'argento per uno in vece di Carotti. Al mio Fedeliss:mo servitor Pietro Martelli gli siano dati ducati d'argento n:o 20 e due Abiti da Campagna di quelli che mi trovo? avere con sei Camise di renso.*

*Circa della mia sepolture lascio in Arbitrio al mio Cariss:mo Fratello di farmi seppellire con un Prete e Zago per non agravarlo di più di quello facio. Solo pregarlo, che prima della sua morte che Iddio Signore gli conceda lunga vita che instituisca una masionaria perpetua di ducati Cento all'anno che sia per l'anima mia e quello di mio Caritis:mo Fratello, e di mia Amatriss:ma Consorte Santa Stella Lotti, se ancor essa volesse contribuire qualche porzione per far questi Cento ducati perpetui per questa mansionaria.*

*Avendo fatto una mesa da morte a capella, et essendo maestro di capella, desidererei potergli far la sua dotte a questa messa che sarebbe di trenta cinque ducati all' anno per petui, che questa messa fosse detta in S: Geminiano una volta all'anno, i 35 ducati che siano da ℓ 6:4, che al Sig. Giacomo Piovano di S: Geminiano gli sia dati 15 ducati*

—PAGE 5

*aciò la messa del sacerdote che celebrerà in terzo che il sacrificio sia detta per me, e che questi 15 ducati siano obbligati a metter le cere neccesarie al Altar magior sino che si canti questa messa.*

To Mattio, servant of my dearest brother, another 10 silver ducats; to the two boatmen, 8 silver ducats each instead of the boats. To my most faithful servant Pietro Martelli is given 20 silver ducats and two smocks from those that I have, with six silk shirts.

Regarding my funeral, I leave it to my dearest brother to have me buried by a priest and altar boy, so that I won't burden him more than I have. I only pray that before his death, the Lord having granted him a long life, he shall institute a permanent endowment of 100 ducats per year for my soul, and that of my dearest brother, and of my most beloved consort Santa Stella Lotti, who might herself want to contribute some portion of this 100 ducats for the perpetual endowment.

Having written an 'a cappella' requiem mass, and having been master of the choir, I would wish to be able to make a gift of 35 ducats a year in perpetuity for this mass, to be performed in S. Geminiano once a year. The 35 ducats (of £6:4) include 15 ducats for the mass to be said for me to be celebrated by Signore Giacomo, Priest of S. Geminiano, with two other priests,<sup>2</sup> and with these 15 ducats they are obliged to provide the necessary candles on the high altar while this mass is sung.

|   |  |
|---|--|
| <i>che il Sig:re Maestro di Capella di S: Marco, vadi?</i><br><i>con quella mia messa da morto a farla dire</i><br><i>in? S: Geminiano, e che al Sg:r Maestro gli sia</i><br><i>dato al suo Personale l 8: quando sia presente</i><br><i>e al vice maestro se si trova presente l 4, e al</i><br><i>Custode de Libri l 6: et il resto alla summa</i><br><i>de 20 ducati da l 6:4 siano compartiti alli</i><br><i>musici Cantori che siano presenti.</i> | If the <i>maestro di capella</i> of S. Marco comes to<br>S. Geminiano to celebrate this my requiem<br>mass, then to him will be given £8 when he is<br>present, and to the vice-maestro, if he is pres-<br>ent, £4; and to the custodian of the books,<br>£4; and the remainder from the sum of 20<br>ducats of £6:4 are to be divided between the<br>singers that are present. <sup>3</sup> |
|---|--|

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1. 'Pistori' is the Guild of Bakers.

2. 'in terzo' means a mass celebrated with three priests.

3. One Venetian ducat was equivalent to 6 lire (£) and 4 soldi. There were 20 soldi to the lire, so 20 ducats gives a nice round number of £124. After the deductions for the maestro, vice-maestro and librarian, there was a minimum of £108 to be divided between the singers. 18 singers (half the full choir) would therefore receive £6 each.



| Title                      | Type  | Marcan Liturgy   | Type                   | Roman Liturgy   |
|----------------------------|---|--|------------------------|---|
| Christe Redemptor omnium   | Hymn  | Christmas 1st, 2nd Vespers<br>Christmas, Sunday in octave of Christmas, vespers<br>Circumcision, 1st, 2nd Vespers<br>All Saints: Vespers   | Hymn                   | Christmas 1st, 2nd Vespers<br>Christmas, Sunday in octave of Christmas, vespers<br>Circumcision, 1st, 2nd Vespers |
| Crudelis Herdoes           | Hymn  | NOT USED   | Hymn                   | Epiphany, 2nd vespers   |
| Ecce panis (Lauda Sion)    | Sequence                                      | Corpus Christi, Mass   | Sequence               | Corpus Christi, Mass  |
| Jesu dulcis memoria        | Hymn  | Epiphany: 2nd Sunday after (Feast of Holy Name) Vespers  |                        | Holy Name of Jesus, 1st and 2nd Vespers   |
| Pange lingua               | Hymn  | Corpus Christi, 1st, 2nd Vespers   |                        | Corpus Christi, 1st, 2nd Vespers<br>Corpus Christi, Mass<br>Good Friday liturgy                                   |
| Surrexit Christus hodie    | Hymn  | Good Friday liturgy  |                        | DIFFERENT TEXT from that used by Lotti.   |
| Vexilla regis              | Hymn  | Easter Day, Vespers, procession to the crypt.<br>Palm Sunday, vespers<br>Exaltation of the Cross, Vespers<br>Precious Blood, Office of     |                        | Palm Sunday, vespers<br>Exaltation of the Cross, Vespers  |
| Arbor dignissima           | Responsory                                    | Exaltation of the Cross, Matins (Nocturn 2)  |                        | NOT USED  |
| Ave dulcis mater           |   | NOT USED   | Introit                | Seven Sorrows   |
| Ave regina caelorum        | Antiphon                                      | From Sunday after Octave of Epiphany, Vespers, Compline<br>Holy Week, Compline   |                        | From 2nd February to Wednesday in Holy Week, Vespers, Compline.   |
| Beata es, Virgo Maria      | Antiphon<br>Responsory<br>Responsory<br>Motet | BMV: Feast of Maternity, 1st Vespers<br>BMV: Assumption, 2nd Vespers<br>BMV: Nativity, 2nd Nocturn of Matins<br>'Saturdays in Easter time' |                        | DIFFERENT TEXT from that used by Lotti.   |
| Benedic Domine domum istam | Responsory                                    | Vigil of Dedication of a church, 3rd Nocturn of Matins   | Responsory             | Dedication of a church, 2nd responsory of 1st Nocturn   |
| Cum Compleverunt           | Antiphon                                      | Pentecost, Vespers   | Responsory<br>Antiphon | Pentecost, Matins<br>Pentecost, Vespers   |

| Title                             | Type   | Marcian Liturgy  | Type                   | Roman Liturgy  |
|-----------------------------------|--|--|------------------------|--|
| Domine ad adiuvandum me           | Response                                     | Office   | Response               | Office   |
| Ecce ego mitte vos oves in medio  | Responsory                                   | Vigil of Apostles, 1st Nocturn of Matins   | Responsory             | Common of Apostles, Matins, Vespers                                    |
| Gaude Maria Virgo                 | Responsory<br>Motet                          | BMV: Assumption, 3rd Nocturn, Matins<br>'Saturdays in Easter time'   | Tract                  | DIFFERENT TEXT from that used by Lotti.                                |
| Hic est vere Martyr               | Responsory                                   | Vigil of a Martyr, 3rd Nocturn of Matins   | Antiphon               | Lauds, Feast of one Martyr   |
| Improperium expectavit            | Offertory<br>Gradual                         | Palm Sunday, Mass<br>Precious Blood, Mass  | Offertory              | Palm Sunday, Mass  |
| In omni tribulatione nostra       | Benediction                                  | BMV: Office, 1 Nocturn, Matins   |                        | NOT USED   |
| In medio ecclesiae                | Antiphon<br>Introit<br>Introit<br>Responsory | S. John Apostle & Evangelist, None<br>Mass, 'Die Tropha' (27 December)<br>Mass, Saint Dominic<br>S. John Evangelist, 3rd Nocturn, Matins | Introit                | Mass of Doctors  |
| In virtuta tua, Domine            | Introit                                      | Mass, S. Valentine<br>Mass, S. Theodore<br>Mass, S. Stephen  | Introit                | Mass of a Martyr, not Bishop   |
|                                   | Offertory                                    | Mass, S. John Baptist's Nativity (24 June)<br>Mass, S. Tiburtius (11 August)<br>Mass, S. Lawrence<br>Mass, S. Cesario                    | Offertory              | Mass of a Confessor, not Bishop  |
| Jubilate Deo                      | Offertory<br>Antiphon                        | Epiphany: 1st Sunday after<br>Epiphany: Saturday after 1st Sunday, 1 Nocturn<br>of Matins  |                        | NOT USED   |
| Justus germinabit sicut<br>lilium | Antiphon                                     | John the Baptist, Birth  | Antiphon               | Common of One Martyr, Office   |
| O vos omnes                       | Antiphon<br>Responsory                       | Holy Week: Saturday, Lauds<br>Holy Week: Saturday, 2nd Nocturn, Matins   | Antiphon<br>Responsory | Holy Week: Saturday, Lauds<br>Holy Week: Saturday, 2nd Nocturn, Matins |
| Propter testamentum               | Responsory                                   | Feast of Martyrs: 3rd Nocturn of Matins  |                        |  |
| Quem dicunt homines               | Responsory                                   | SS Peter & Paul, 3rd Nocturn, Matins   |                        |  |
| Quid mihi est in caelo            |  | NOT USED   | Responsory             | Common of One Martyr, 2nd Nocturn of Matins                            |

| Title                               | Type                             | Marcan Liturgy   | Type                             | Roman Liturgy  |
|-------------------------------------|----------------------------------|--|----------------------------------|--|
| Regina caeli                        | Antiphon                         | BMV: Assumption, 2nd Vespers<br>Sunday after Easter<br>BMV: Office, Compline                   | Antiphon                         | From Easter Sunday to Friday after Pentecost,<br>Vespers, Compline                         |
| Salve regina                        | Antiphon                         | From Octave of Pentecost to Lent, Vespers,<br>Compline   | Antiphon                         | From Trinity Sunday to None on Saturday before<br>Advent, Vespers, Compline                |
| Sancte Paule Apostole               | Alleluia<br>Alleluia<br>Antiphon | S. Paul: Conversion of (25 Jan)<br>S. Paul: Apostle (30 Jan) (Mass)<br>S. Paul: Apostle, Lauds | Antiphon                         | S. Paul: Apostle, Vespers  |
| Sepulto Domine                      | Antiphon<br>Responsory           | Holy Week: Saturday, Lauds.  | Antiphon                         |  |
| Tenuisti manum dexteram             | Gradual                          | Holy Week: Saturday, 2nd Nocturn, Matins<br>Palm Sunday, Mass                                  | Responsory<br>Gradual<br>Introit | Holy Week: Saturday, 2nd Nocturn, Matins<br>Palm Sunday, Mass<br>St. John Damascene, Mass. |
| Terribilis est locus iste           | Introit                          | S. Mark, Dedication of church of: Mass   |                                  |  |
| Tibi laus, tibi gloria              | Antiphon                         | Trinity, Lauds   | Antiphon                         | Trinity, Lauds   |
| Vere languores nostros              | Antiphon<br>Antiphon             | Five Wounds, 1st Vespers<br>Precious Blood, Vespers  | Responsory                       | Maundy Thursday, 1st Nocturn of Matins   |
| Benedictus Dominus Deus             | Canticle                         | Lauds, Triduum   | Canticle                         | Lauds, Triduum   |
| Magnificat                          | Canticle                         | Vespers  | Canticle                         | Vespers  |
| Ad Dominum cum<br>tribularer        | Psalm                            | Vespers, Office for the Dead   | Psalm                            | Vespers, Office for the Dead   |
| Beatus vir                          | Psalm                            | Vespers  | Psalm                            | Vespers  |
| Benedicam Dominum<br>vv 1, 2, 8, 9. | Gradual<br>Offertory             | Sunday XI after Pentecost<br>Sunday V after Pentecost  |                                  | NOT USED   |
| Confitebor tibi                     | Psalm                            | Vespers, Feasts  | Psalm                            | Vespers, Feasts  |
| Credidi                             | Psalm                            | Vespers, Feasts  | Psalms                           | Vespers, Feasts  |
| Dixit Dominus                       | Psalm                            | Vespers, Feasts  | Psalms                           | Vespers, Feasts  |
| Laudate Dominum de caelis           | Psalm                            | Lauds of Feasts  | Psalm                            | Lauds of Feasts  |
| Laudate Dominum in<br>sanctis eius  | Psalm                            | Holy Saturday, 3rd Nocturn of Matins   | Psalm                            | Lauds, Holy Saturday   |

| Title                        | Type     | Marcan Liturgy                                       | Type     | Roman Liturgy  |
|------------------------------|----------|--|----------|--|
| Laudate Dominum omnes gentes | Psalm    | Vespers  | Psalm    | Vespers  |
| Laudate pueri                | Psalm    | Vespers, Feasts                                      | Psalm    | Vespers, Feasts  |
| Magnus Dominus et laudabilis | Versicle | 2nd Nocturn of Matins, Feast of More than one Martyr | Versicle | Mass, Sunday VIII after Pentecost<br>Pentecost, Nocturn of Matins<br>Nativity, 2nd Nocturn of Matins |
| Miserere mei                 | Psalm 50 | Lauds, Triduum<br>Lauds, Office for the Dead         | Psalm 50 | Lauds, Triduum<br>Lauds, Office for the Dead   |